

WORLD HOUSE

587 MADISON AVENUE • NEW YORK 21, NEW YORK • PHONE: LEHIGH 5-4700

August 16, 1960

Mrs. Edith Halpert
32 East 51st Street
New York City

Dear Mrs. Halpert:

I believe you will be interested to know that we have scheduled an exhibition in our downstairs gallery titled "Woman in American Art" which will be held from September 12 through October 8. This exhibition has been arranged in conjunction with Charlotte Willard and we trust it will have your support. We would like to arrange after Labor Day to pick up "Red and Yellow" by Georgia O'Keeffe for inclusion in this show.

The exhibition is mentioned in Miss Willard's article in LOOK magazine as being held at this gallery and we trust it will arouse a great deal of interest.

Naturally there is a possibility of sales from the show and I would appreciate your informing me of the sales price on "Red and Yellow" and whether you would agree to our splitting the commission involved upon its sale. If the consignment arrangement is not in effect on the painting would you let me know what arrangements you would like to make?

I hope you are enjoying a good summer.

Cordially,

Phillip A. Bruno

Phillip A. Bruno

PAB:mpc

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is the published 60 years after the date of sale.

me so that I may find your letter when I get there on the 26th and tell me what you would like me to send and by when.

Please forgive me for the eye-strain, which this letter must cause you, but I have no other alternative as my hand-writing is even worse. I will write soon again.

In the meanwhile, warmest personal regards.

2017-18

8:50 PM: 10:30 AM

Σελ. 2 05/05/19

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[illegible][illegible]

I was very disappointed to read that Lawrence had been left. Once or twice, as the folding camera in my pocket was about a foot in diameter, I only took it as being a very small, light, and easily handled camera. I always thought that he would stay with you for life. The members of the other societies are all disappointed out. But when I got back to the College I will try to review it for you.

Your plans for the future seem very exciting. Regarding the wine room, I have a good number of excellent selections in mind. I am going to get some Paul Jones, who is certainly one of the best wine-makers anywhere. I also have several good wines from France and Italy. I have a few more small ones, but I think they are all worth trying. I will let you know about them as soon as I can.

I am looking forward to hearing from you again. Write me when you have time.

Yours truly,
John D. Rockefeller

Mr. Martin Friedman

-3-

August 16, 1960

We are now in the process of a re-modeling program to make room for some younger artist and to make room for my new assistant. *Harry* For the record I want to make certain that you realize I would have communicated with Herbie before any arrangements would have been made for his help previously.

I can ditto your last paragraph. This is the most un-fun summer I have ever had in my life. First, I went through a minor operation; then, and this is absolutely confidential, Lawrence Allan, absconded; and now I am going through this re-modeling program. Some fun!

However, I hope that at your age of life, you will make up during the rest of the summer for the problems you have had. My very best regards.

Sincerely yours,

Edith Gregor Halpert
Director

EGH/j

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COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD & GROVE AVE • RICHMOND, 20

August 23, 1960

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you for your good letter of 5 August telling us that you will participate in our ten-month rental exhibition for Virginia.

We are delighted that the prospect interests you and that you will be able to assist us with it.

We shall get in touch with you after Labor Day.

Sincerely yours,

(Mrs.) Muriel B. Christison
Associate Director

MBC:mlp

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August tenth,
1 9 6 0

Mrs. Paul Levinger,
176 Cole Avenue,
Providence 6, Rhode Island.

Dear Mrs. Levinger:

Because there has been some confusion with my
mail and phone calls, I thought I would write
to let you know that I shall remain at the
following address until September sixth - in
the event that you would like to get in touch
with me.

Sincerely yours,

egh:k.

The telephone number is: Newtown, Connecticut.
Garden 6 - 2505.

Prior to publishing information regarding sales transactions,
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Dr. and Mrs. Melvin Boigon

U £. 2

August twelfth,
1 9 6 0

Dr. L. J. F. Wijnenbeek, Director,
Gemeentemuseum 's-Gravenhage,
Stadhouderslaan 41,
The Hague, HOLLAND.

Dear Dr. Wijnenbeek:

Since the gallery is closed July and August and I have been away, your letter has just come to my attention. I so enjoyed reading it, particularly your first paragraph. I suspected that you understood the undercurrent. As a matter of fact, I was rather amused and interested in an article I read this morning in the NEW REPUBLIC, dated August eighth. This article, by Frank Getlein, touches on the same subject. I think you will be interested and am, therefore, writing for another copy which I shall mail to you as promptly as I can.

After you relax from your vacation, I shall expect a tentative list from you. Please make it larger than required as there may be some refusals among collectors who do not like to have their possessions go overseas. This is not prejudice but precaution as, unfortunately, there have been some bad accidents in the past.

I am so pleased that you gave me the exact dates. These will give me sufficient time to communicate with Sir John *Butcher* as it would be nice to have a double feature while the paintings are out.

I do hope that I shall have the pleasure of seeing you again in the near future.

Sincerely yours,

egh-k.

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1741 ILLEHAW DRIVE, SARASOTA, FLORIDA

August 14, 1960

Dear Edith,

A fine time to be answering your letter dated June 9th! But I did very much appreciate your taking the time to write such a good long letter.

It truly isn't the reason I'm writing you tonight, but I did have a reminder of your last night when I went to the final Summer Festival performance at the Asolo Theater ~~last night~~, and then to the gallery reception where your very handsome dragon gift was on effective display.

Your ideas about the Art Association/ Ringling Museum are very interesting and intriguing. They certainly seem to make sense, but as I need not tell you, the affairs of such organizations are not always conducted on strictly sensible lines. I am no longer on the Board of the Art Association, having finished my last three-year tenure of office last season. And now that I'm Executive Secretary of the Ringling Members Council (of which you may remember Phil Hise is President) I think I have my work cut out for me in the art area and consider my Art Association days over. Off and on I've been on the Art Association Board, or President, or Secretary, or Publicity Chairman, or Grounds Chairman, or Dog Catcher or something for over ten years, and I think that's enough. However, I'm still linked to it through Phil, who was elected a Director last year. So I'm going to ask him to think over your ideas and see what might come of making some such suggestions.

I find I'm enjoying my association with Phil very much. I'm now deep in preparations for a three day conference on schools to be held here in November, involving some of the top U.S. architects, editors, educators, etc. I'm enclosing a feature the St. Petersburg Times ran last month which I think you'll find interesting.

Indeed I wish I might be getting up to your part of the world, but I think my traveling days are pretty much over, even as close as New York. But who knows. And I'd like very much to see you if I do get there, and will surely let you know.

Very best,

Eleanor Hodgkins

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August 18, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

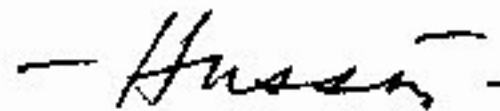
I am an artist looking for a reputable gallery that would take interest in my work. Because I don't quite know how one should proceed to make the contact, is the reason for this letter. Your reply, naturally, will be greatly appreciated.

Should you be interested, to facilitate matters perhaps you would rather first look at the color slides I have of some of my paintings. These transparencies should give you a rough idea whether my paintings are suitable for your particular needs, or not.

This letter should have been prefaced by stating that my paintings belong in the abstract and non-objective category.

Thank you in advance for your courtesy.

Very truly yours,


L. Hussar

5 West 16th Street
New York 11, N. Y.

CHelsea 2-2843



CHRIST - THE KING - THE CHURCH

A NATIONAL INVITATIONAL ECCLESIASTICAL AND RELIGIOUS ART SHOW, OCTOBER 19 THROUGH OCTOBER 28. COMMITTEE: IRVING A. DUFFY, CHAIRMAN--RIGHT REVEREND EUGENE PADDOCK--MRS. HENRY FORD II--WILLIAM WOOLFENDEN--CHARLES ADAMS--DON E. AHRENS--WILLIAM BOGAN--FREDERICK COLOMBO--JOHN R. DAVIS--ROCCO DIMARCO--SAMUEL FATZICK--EMMET JUDGE--EDWARD KORAN--RICHARD MORRIS--FRANK PENNON--WILLIAM ROBINSON--JAMES ROCHE--ZOLTAN SEPESHY

August 5, 1960

Mrs. Edith Halpert
32 E. 51 st St.
New York City, N.Y.

Dear Mrs. Halpert:

After sending a letter inviting Mr. Zorach to enter some of his work in our forthcoming Ecclesiastical Art show we received an answer from him asking us to write to you. He suggested you might send "The Man of Judah" and the "Head of Moses". We are enclosing entry forms and hope you will be kind enough to send these pieces.

With many thanks,

Sincerely,

Rev. Wm. Davidson

Rev. Wm. B. Davidson

director

P.S.

We are also sending a letter to your Newton, Conn. address in case you happen to be there and would get the letter sooner.

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ORDER OF RECEIPT

- 5 -

Mr. Felix Landau

August tenth,
1960

Res.
043-4096
Mr. Felix Landau,
Landau Gallery,
702 North La Cienega,
Los Angeles, California.

Dear Felix:

How come no word from you all this time? Did you resent my criticism of your high-powered promotion. Incidentally, last night I came across a fascinating quote which bears out my point of view. This appeared in the Joseph Barry column "Ragtime" in the New York Post, August eighth: "because in satire, as in modern painting, nothing fails like success".

You are lucky not to be in New York or in Connecticut as you would have to listen to a tale of woe for a thousand and one days. Among them is the fact - and this is very confidential - that Lawrence has flown the coop and left the gallery in a dreadful mess. This is all being straightened out but has certainly messed up my first vacation in many years. In addition, I am doing quite a remodeling job in the gallery, converting the Folk Art Gallery to the younger artists' exhibition room - with cases for sculpture, etc. I have also hired an assistant and am reorganizing the gallery into a real business-like organization. As a matter of fact, I am delighted with the new plans and hope to be with the new personnel. The Marin room will be converted to a print room and it might be a good idea to include some of the younger group as well. I am referring to Zajack and possibly to some of your other boys. We can discuss this later. Meanwhile, I am making preparations for the opening exhibition, our 35th Annual, and hope that you have some new Zajacks. Have they arrived as yet? I might be interested in adding some of his paintings as well. Can you send me some photographs.

How did the Marin show go? I should like to see whatever clippings you may have, other than the Seldis article.

As soon as John Marin returns from his vacation, we are taking a careful, detailed inventory and I will then check on the discrepancy referred to in your letter. According to Lawrence,

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August 16, 1960

Mr. Daniel Catton Rich, Director
Worcester Art Museum
55 Salisbury Street
Worcester, Mass.

Dear Dan:

I am very grateful for the exhibition list you sent to me and am now better equipped to co-operate with you. As I advised you in my previous correspondence, Baker will not return to New York until after Labor Day. I shall get the photographs as soon as possible and send them to you. As a matter of fact, I will take out our record book print of RANCHOS CHURCH so that you may have it for your catalogue.

Dr. Walter Myden resides at 229 East 52nd Street, New York City at the same address as Mr. Jack Lawrence whom he is accompanying on the European trip. Neither will return until late September, but as I advised you, I can assume the responsibility, and as a matter of fact, now have both paintings at the Gallery. Dr. Myden does not like to have his name used in catalogues, and I would therefore suggest that you credit IN THE PATIO, I to "Private Collection". I would suggest the following insurance values, as I know most collectors hike up the prices after reading Time Magazine with the extraordinary and frequently phony figures they quote on Contemporary American Art based on what they are told. This crack indicates my attitude toward the current accent on art as an investment.

RANCHOS CHURCH, FRONT	\$4,500
IN THE PATIO, I	\$3,500

You mentioned that on your next trip to NY, you would gather some catalogues and send them to me. I use this letter as a reminder.

I am running out of steam and probably boring you by now. In any case, it's too damn hot and sticky in Chicago tonight to do any one thing for too long a time.

I am anxious to hear from you; please write when you have the time and the inclination.

Mike

Mike Bell
655 Bittersweet Place
Chicago 13, Illinois

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Page 15

August 4, 1960

Mr. A. Otto Iwan
Comptroller
Fairleigh Dickinson University
Rutherford, New Jersey

Dear Mr. Iwan:

As the gallery is closed during the months of July and August—and the bookkeeper will not return until September 6, I hope you will not be inconvenienced by the fact that we are not sending a reply to your auditors. If it is urgent, however, I shall ask our accountant to come in on one of my rare visits to the gallery before September 3.

When replying, please use my summer address—Eden Hill Road, Newtown, Connecticut.

Sincerely,

EOH:jo

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ANNE W. LANGMAN
941 PARK AVENUE
NEW YORK 28, N.Y.



GRAND CENTRAL
STATION

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Hoping to get some news from you, I send you
my best wishes for your gallery and I remain,
Yours faithfully.

Suzanne de Guinck
Brides - les-Bains -
(Savoie)

If it does not bother you too much,
I would be glad if you could send me again this little
note - Thank you.

JUNIOR ART MUSEUM

OF THE DES MOINES ART CENTER

GREENWOOD PARK
DES MOINES 12, IOWA

August 6, 1960

Miss Edith Halpert
GROUNDS GALLERY
32 East 51st Street
New York, New York

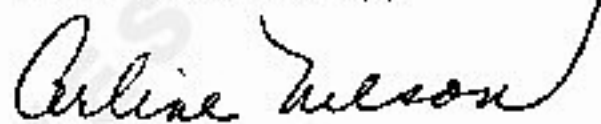
Dear Miss Halpert:

The Junior Museum of the Des Moines Art Center, sponsored by the Des Moines Junior League, is presenting as its fall children's exhibit, "Our Two New States". The dates of this Alaskan-Hawaiian show are October 23rd through November 27th.

We are interested in the possibility of locating an example or two of the work done by Miss Tsong Yu-Ho. Our director suggested that you might be of some assistance in this.

I would appreciate an early reply if it is convenient and look forward to whatever help you can give us.

Most sincerely,



Mrs. Robert B. Nelson
Show Co-Chairman

3017 St. John Road
Des Moines 12, Iowa

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August 4, 1960

Miss I. E. Braeger
Secretary to Harry L. Bradley
Allen-Bradley Company
136 W. Greenfield Avenue
Milwaukee 4, Wisconsin

Dear Miss Braeger:

Thank you for your letter and the check you returned.

As the gallery is closed and the bookkeeper will not return until September 6, I hope you will not mind waiting for a professional invoice with the due credits, charges, etc.

Thank you for your patience.

Sincerely,

EGH:jo

Oahu, always evoking the modern part of the island. I liked the big Island Hawaii better: it is more primitive outside Hilo and it has most enchanting parts. The others I had to forego, since flying is too expensive for my financial status. So my friend, who can better afford those things did, while I stayed and enjoyed people in Honolulu. I am sorry if I am still able to be so wordy about this trip: but I just loved it and hope that maybe some day I'll visit there again. I have friends there and I want to think that the pilot who flew us to Hawaii was correct when he said: "See you in three years." But enough of that.

I am sorry you had to spend time in the hospital, but since you are out of it, than all is well. I think that this little trouble with your finger will be gone and forgotten when you get this letter. I wonder if it will be too much trouble for you to mail me those articles you wrote about your trip to Russia. It would be interesting to read about your impressions. And of course, it will be still better if you would write at least some of your experiences in this land of my birth. It is so hard to judge by what one reads in the press whether here or there, where there is truth and where is fiction. Hardly anyone knows Russia or its language. So how can you judge when you voice opinions as so many tourists do who see so little. But since people write to you, that means some freedom exists. Well, too bad I cannot see. If I had my vision I might have tried to return and see things for myself. But evidently we live in an era of revolution whether wretched evident or hidden. And the end is not too soon to come when there really will be peace. I have seen Michael Easter week when they, his company's representatives were in S. B. for a conference of some sort.

Best wishes for good health and success. And for a post in Hawaii.

Sincerely yours

Regina.

August 15, 1960.

FV
Dewey F. Bartlett

408 NATIONAL BANK OF TULSA BLDG.

Tulsa 3, Oklahoma

August 5, 1960

POL

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert,

Thank you very much for sending the photographs
of Harnett's pictures. I am returning them to you
under separate cover. These paintings are not
exactly what I had in mind.

Yours very truly,

Dewey F. Bartlett

Dewey F. Bartlett

kn

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flanked by brass hunting horns, many antiques
stream around and more, those marvellous primitive
wooden statues. But it's all real, not phony, & the
lunch, 5 courses, cost \$4 apiece including a half
bottle of Muscadet which was like ambrosia. End of
travelogue (this was the lyre through the stomach approach).

We can see how Hawaii challenges you who
have gone about as far as you can go on home ground &
it does sound exciting but please don't go so far
away! At least if you must go be back when we
come home or stop by to see us in Paris on your
way there. We do miss you so very much! Why don't
you come to see us? It takes very little time, it makes
a week in France so easy. And if you should come
here toward the end of August, it's very beautiful. Our
night life takes place on a made over sardine boat which
is moored in our bay here & where you dance to records
natch, mostly all American & sung in English. Mostly
we watch the French jettibugs & you can't tell them
from the home grown variety except the girls here still
wear that bird nest hair do. (Why did I have to be given
that soft fluffy variety that in a million years wouldn't
make one of those swirling turbans!) I must say in spite
of the weather we've enjoyed Brittany tremendously. I
suppose it's one of the few summer places in the world
which has remained completely unsophisticated and
unspoiled. It's very refreshing though I'm sure we're
witnessing the last of it. This kind of life can't be
compatible with the modern times!

Let's write more but I don't know how much postage
3 pages take! We all send our dearest love
Virginia

THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 • SA 2-2452

August 13, 1960

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DIRECTOR

Harris K. Prior

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

Dear Edith:

I am terribly sorry to hear that you have been having a rather unpleasant summer. I had not known about the operation, and I do hope that you are coming along well by now, so that you can make the most of what remains of this summer. Actually, New York has not been half bad this year. In contrast to the blistering heat of last year, we have been quite comfortable.

Dorothy and I will be leaving for Maine and Vermont about the 20th and will come back to New York on Labor Day. I doubt very much, therefore, if we can get to see you in the country, but will look forward to seeing you soon when you are back in New York. You are kind to keep asking us, even though we have not been able to take you up except for one hurried visit.

You are most generous to suggest that A F A retain the balance remaining in the grant made by the Halpert Foundation to publish "The Museum and the Artist." I imagine it will go into the Building Fund, since that is where it is most needed at this time. I shall present this to the Executive Committee at its next meeting, however, and a decision will be made at that time. I know that the members of the Committee will all be as pleased as I am with this additional contribution from you, especially on top of your previous gifts to the Federation.

Here's hoping you're soon back in your normal good spirits.

Sincerely,

Harris K. Prior
Director

HKP:rw

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August twelfth,
1 9 6 0

Mr. William D. Sturdevant,
Assistant Professor of Art,
California Western University,
3902 Lowland Drive,
San Diego 6, California.

Dear Mr. Sturdevant:

Your letter addressed to Miss Georgia O'Keeffe was
forwarded to me as her agent.

While we should be glad to cooperate with you, I
must report that, under no circumstance, does the
gallery or the artist consign paintings for exhibi-
tion unless all costs involved are assumed by
the consignee. This is a practice of many years'
standing and particularly so in relation to artists
of importance.

I am sorry that we have to fail you in this respect,
but we cannot break a precedent of long standing.

Sincerely yours,

egh:k.

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from both artist and publisher involved. If it cannot be
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publisher is living, it can be assumed that the information
was published 50 years after the date of sale.

F

MRS. J. WATSON WEBB
740 PARK AVENUE
NEW YORK 21, NEW YORK

August 16, 1960

Dear Edith:

Enclosed is my check for \$9,650 in
payment of the balance due on your invoice
No. 8938, dated April 18, 1960.

With all good wishes, I am

Affectionately yours,

Edith Webb
(Mrs. J. Watson Webb)

Mrs. Edith G. Halpert
Newtown, Connecticut

Enclosure:
check payable to
Downtown Gallery, Inc.

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1. The artist's name, birth date, birthplace, and death date, if known, shall be given in full.

2. The title of the work shall be given in full, and the date of completion shall be given in full, or the date of acquisition by the collector, if the date of completion is unknown.

3. The medium of the work shall be given in full, and the dimensions of the work shall be given in full, or the dimensions of the acquisition, if the dimensions of the work are unknown.

4. The location of the work shall be given in full, and the name of the collector shall be given in full, or the name of the collector, if the location of the work is unknown.

5. The name of the collector shall be given in full, and the name of the collector shall be given in full, or the name of the collector, if the name of the collector is unknown.

6. The name of the collector shall be given in full, and the name of the collector shall be given in full, or the name of the collector, if the name of the collector is unknown.

7. The name of the collector shall be given in full, and the name of the collector shall be given in full, or the name of the collector, if the name of the collector is unknown.

8. The name of the collector shall be given in full, and the name of the collector shall be given in full, or the name of the collector, if the name of the collector is unknown.



Again, thank you so much for your hospitality.

I am extremely pleased and excited about our future, and look forward to knowing you better.

Sincerely,

Dennis

TONI BORZINNER

JERICHO LANE

EAST HAMPTON, NEW YORK

Watercolors lent by your Gallery
to the Guild Hall East Hampton,
will be returned to the Gallery
on August 16th. I noted you
say gallery is closed during July
and August, but presume
someone will be there to receive
them. Patent Cereals was sold.
Our thanks - Toni Borzinner
Exhibition Chairman

Walter

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Michael:

We will have to have a watercolor reproduction of the painting soon. As a matter of fact, I think it would be interesting if you would reassemble the reproductions (all of which I have retained, of course) and write an article in your capacity of art collector. I think it would be an important contribution. How about it, kid?

Of course, I am curious about the changes that took place to change your routine. I hope there was nothing disagreeable. Incidentally, does this refer to your Budd affairs or Pineville?

As for me, don't ask! Even Max Weber wrote me a letter of condolence - "as if the operation was not enough, the Gods piled more burden upon you as if to test your endurance, courage and stamina, which you have already proven so poignantly" and so, you can call me Jobina - the female Job.

You know about the operation and I am sure you would not like to get the details of it, but I can give you some delightful additional news and can give you the pleasure of saying "I told you so". Our friend, Lawrence, has absconded - choosing the period of my illness to do so, taking with him a hunk of cash representing payments made by clients and heaven knows how many works of art. I am in no condition to do the actual checking and, while Nathaly helped me for days, it is a truly herculean task to go through all the inventory - mine, the gallery's and all

August 22, 1960

Worsh

Dear Dan; *Rick*

As I promised I removed the Jack Lawrence photograph from our record book and it is now enclosed. You seem to be pretty well supplied with prints otherwise as indicated on your list. By the time you require additional material for the press Baker should be back.

And so, best regards.

Sincerely,

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Information regarding sales transactions, responsible for obtaining written permission and purchase involved. If it cannot be a reasonable search whether an artist or it can be assumed that the information 60 years after the date of sale.

August 24th, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

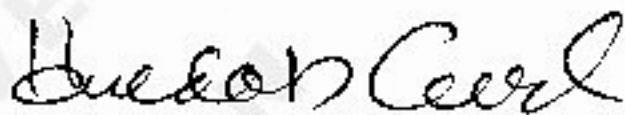
Dear Mrs. Halpert:

Thank you for your letter of August 12th. It will be fine for you to keep the slides until after Labor Day.

I am delighted that you are planning a trip to Minneapolis. If possible, I would appreciate a few days notice because actually we don't have too good a representation here at the Art Center of the "three young-uns". I think I can manage to borrow some of their work for a mystery project and thereby not arouse their hopes; in any case, I won't make a big production out of it. We are very possibly about to purchase two of the best things Carol Fraser and Dorothy Borge ever did but I would like you to be able to see more than just one work apiece. The painting we own of John Beauchamp's we bought a number of years ago shortly before he made a decisive change in his style and content, so that we couldn't represent him at all justly from our own collection.

I shall look forward to hearing from you later in the fall.

Sincerely,



Huldah Curl
Assistant Curator

August fifth,
1960

Mrs. Edward R. Wahr,
3035 West Wisconsin Avenue,
Milwaukee, 8,
Wisconsin.

Dear Mrs. Wahr:

Please don't list me in the retarded group. I meant to answer your letter much sooner but, with the closing of the gallery and a minor operation and other problems, have had no time to attend to any correspondence.

I was terribly impressed with the clippings which you enclosed and am grateful that you did so. It must be very gratifying to have your gifts received with such enthusiasm and to realize that your personal efforts and contributions are recognized appropriately.

We are now involved in a rebuilding program at the gallery and hope to look very pretty after our face lifting - pretty enough to coax you in to see our new look and new pictures.

Do have a good summer. I look forward to seeing you in the fall. If you wish to communicate with me meanwhile, this is my summer address.*

My very best regards.

Sincerely,

egh-k.

*

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THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 - SA 2-2452

August 8, 1960

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DIRECTOR

Harris K. Prior

Mrs. Edith Halpert
The Halpert Foundation
32 East 51st Street
New York, N.Y.

Dear Edith:

I am enclosing herewith an accounting of the grant made to The American Federation of Arts for producing and distributing the booklet, THE MUSEUM AND THE ARTIST. This report, dated June 30, 1960, shows that we have 46 copies remaining. Doubtless, these will be requested piecemeal over the next year or so, but I do not anticipate that there will be any considerable effort required from this point on to answer inquiries or to mail the booklet.

We have on hand in the account at this time a balance of \$350. Inasmuch as I am so seldom in the pleasant position of ending with a surplus, it gives me great pleasure to say that we will return this balance to the Halpert Foundation upon notice from you that it will be accepted.

It was a great privilege for The American Federation of Arts to be assisted by the Halpert Foundation to carry out this important task. The world of art in America has been served appreciably by this publication, and we take great satisfaction in our part in it. I trust that you and the Halpert Foundation will feel deeply satisfied for having made it all possible. May I extend the gratitude of the officers and the Board of Trustees of The American Federation of Arts to the Halpert Foundation for having contributed so generously to this project.

Very sincerely yours,

Harris K. Prior
Director

HKP:rw
Enc.

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August 5, 1960

POSTMASTER
Zone 22,
New York, N.Y.

On July 23rd I wrote to you confirming my official request dated July 16th (when three cards were delivered to the post-office on Lexington Ave. and 45th St.) to forward all mail addressed to me as an individual; or to The Downtown Gallery; or to the 32 East 51 St. Corporation, using the address of Eden Hill Road, Newtown, Conn., where I shall remain until September 6, but making the deadline September 3rd. This included, as stated in the card forms, all firm mail no matter to whose attention it is referred.

I found, however, on a visit to the gallery last week, that several letters marked "attention of Lawrence Allen" or merely "Lawrence" were delivered to 32 East 51 St. instead. No doubt he sent in a special request to that effect, once again countermanding my orders, as I suspected.

For your private information, Lawrence Allen is no longer an employee of this firm (for excellent reasons that I do not wish to divulge), and I must insist, therefore, that my original request and the two follow-up letters be honored. May I have your cooperation in the matter?

Thank you.

Sincerely yours,

P.S. I am enclosing an envelope postmarked August 2nd, which was delivered to 51 St., and not forwarded to Newtown, although it was addressed to the firm, with merely "Attention Lawrence".

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Landau

August 22, 1960

Dear Felix:

I have been trying to measure your theories against mine. We will discuss this at some other time when the finals come through. The enclosed letter should be self-explanatory. Lawrence is no longer with the gallery. This has been some summer with an operation mid-July to boot.

Strangely enough your letter reached me this morning directly after a three hour try last night by phone shuttled between Los Angeles and Oakland. One of the things I wanted to ask about, or should I say person, is Mary MacGregor who applied for a job. She told me that she had worked for you and for Seligmann. The latter is not in New York. Can you give me some dope about her - for job of receptionist and researcher? Incidentally she told me, just in passing, that you had bought a Shahn from Lawrence; Yes?

My answer to the Zajac sculptures, even if they are small, is in the affirmative, and make it snappy please. As I am using my family as secretaries, I shall make this letter brief and will follow-up in the near future, so they don't talk about me when they get back to Washington. Meanwhile please answer my previous queries as well as the two above.

Best regards to you and Mitzi. I certainly hope that your boys are popping with health as usual and that the rest of the summer and ever after will be sheer pleasure.

Sincerely,

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

August twelfth,
1 9 6 0

Mr. Frederick S. Wight,
Director of the Art Galleries,
University of California,
Los Angeles 24, California.

Dear Fred:

Didn't you receive my long, explanatory letter with a pretty Connecticut post mark? It certainly should have reached you long before this. If not, let me know and I will have a copy mailed to you.

Yes, I did own the drawing of Paul Alexandre by Modigliani. This, together with a drawing of some female, was bought by me in Paris in 1928 from Mme. Lanskowska, who was the sister of a Modigliani mistress, whose name I do not recall, but must have it in my records - together with the other data you request.

For your information, both drawings were lent to some dealer a great many years ago, who never returned them to me and I was rather stunned to see the Alexandre drawing at an auction not too long ago. At that time I supplied the purchaser with whatever provenance I had. If you can hold off until after Labor Day, I shall do some digging up. At the moment I am neither in the mood nor able to dig through correspondence which I know has been deliberately messed up to make any checking difficult.

Cheerio.

Sincerely,

eght.

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August 3, 1960

Hayes Storage, Inc.
305 East 61st Street
New York, N. Y.

Attention Mr. Stanton

Gentlemen:

Confirming my conversation with your Mr. Stanton, I should like to limit entree to our storage vaults #s 448 and 440 to me as President of the Downtown Gallery, Inc.

Under no circumstances is Laurence Allen to have access to these vaults.

When the gallery reopens on September 7th, I shall come to see you in person, if necessary. Meanwhile, please send your acknowledgment to my summer address--

Eden Hill Road
Newtown, Connecticut

Sincerely yours,

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MARIE LOUISE MICHEL

WILL OPEN AT THE LIBRARY IN NEWTOWN ON

SUNDAY, AUGUST 7, FROM 3 TO 5

WEEKDAYS 1-8, SUNDAYS 3-5

over

SS

Aug. 24, 1960

Dear Edith,

Your routing to the Merritt Park-way got us home in three hours as compared with the four it took us to get to Newtown.

The week-end was just delightful in every way - weather, cuisine, company and a superb hostess!

I do hope that Lawrence has

August 16, 1960

Mr. Tom Krampf
Art Book Dept.
McGraw-Hill Book Company, Inc.
330 West 42nd Street
New York 36, New York

Dear Mr. Krampf:

The Gallery closed for the summer on June 30, and I'm just getting at the cumulative correspondence after my vacation which, incidentally, is to continue until September 3.

I want to thank you for sending the three copies of Volume I. A check was mailed to your office today, if I am not mistaken.

I am very pleased that you could manage to let me have this issue exclusively, as I am quite certain that I will not purchase the entire series and certainly have no intention of presenting a set to each of the friends to whom I presented the other two copies.

If you wish, I shall be glad to send you the addresses of the artists on my roster whose work is reproduced in Volume I. Perhaps they will arrange to make the pictures directly from you.

All mail addressed to the Gallery will reach me.

My best regards,

Sincerely yours,

Edith Halpert
Director

EH/j

TONI BORZINNER

JERICHO LAKE

EAST HAMPTON, NEW YORK

Watercolors sent by your Gallery
to Guild Hall, East Hampton,
will be returned to the Gallery
on August 16th. One painting
Patent Cereals, was sold.

Our thanks —

Toni Borzinner
Exhibitions Chairman

Tues

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLace 3-3707

August 19, 1980

TO THE ART GALLERIES:

This is to advise you that a number of paintings by our artists have been stolen during the last three months or longer. We have just discovered it in taking inventory. I am sending this letter as a warning in the event that paintings by the artists whose names are printed below are offered to you. Please communicate with us immediately. In addition, there are many by others like Demuth, Dickinson, Stella, Kuhn, Harnett, and American Folk Art. This also applies to prints by American and European artists.

A detailed list will be sent as soon as our inventory is completed. Thank you for your co-operation.

Sincerely yours,

EGH/pab

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August 16, 1960

Mr. Martin Friedman, Curator
Walker Art Center
1710 Lyndale Avenue, South,
Minneapolis 3, Minnesota

Dear Martin:

Simultaneously, with the receipt of your final list for the exhibition, the complete record of the forthcoming O'Keeffe exhibition arrived from Worcester, and now I am in business again.

In reading the first two paragraphs of your letter, all that I can say is that I am heartily in agreement with you. The nicest business relations I have had in my career have been with William Harnett and with Folk Artists. Pictures are delivered on time, there is no back talk; the clients and museums are grateful, and I make real dough. On the other hand, with all the aggravating details, there is a special gratification in seeing someone you have selected come through with flying colors. And there are people like Sheeler, Davis, and others, and particularly the younger generation who are truly grateful, if not always co-operative.

I note that a number of changes have been made in your list, as compared to the previous double-page record you sent me. I am pleased with some of these changes, and if I may be frank, a little unhappy about others. Shall I break down and confess just to give you a little more irritation.

DEMUTH -- Did Mr. Currier refuse to lend Plum-Apples? If so, may I suggest another fruit still-life. It would be too bad to omit this phase of his work.

DICKINSON -- While I should be glad to lend the two Grain Elevator paintings, I still think that the first two choices, Factory in Winter and Still-Life With Compote would make a better representation in relation to the

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A.F.A.
August 4, 1960

Mrs. J. Watson Webb
Shelburne
Vermont

Dear Electra:

I am dying, of course, to hear all about your opening and incidentally was very pleased that the New York Times carried the story.

I am beginning to ^{sound} stand like Sad Sally with my troubles. The operation was not too bad, but I have had three hemorrhages subsequently caused by an internal (business) problem. Lawrence has absconded and the shock of this after thirty years was too much for me at this time. This will no doubt remind you of your little experience along the same lines except that I was too dumb to do anything about the situation for a number of years when I suspected what was going on but preferred not to know. Don't the boys take advantage of us poor working girls? The situation will be straightened out no doubt next week when I break down and permit arrest--unless I get a detailed confession. I have an excellent lawyer who is making life simple for me.

Now to the Jennys situation. I am enclosing a copy of the information sheet on the painting Mrs. Carlisle has in her records. I am also writing to Jean Lipman who followed Sherman's research and I think his authority and hers can be matched to that of Nina Little. As a matter of fact, I am getting a little bored with the continuous re-authentication prevalent today. Everyone is trying to outwit everyone else. Of course you and I agree that "a painting is a painting is a painting--and has an existence of its own"--courtesy of Gertrude Stein. I was very

ART IN AMERICA

635 MADISON AVENUE

NEW YORK 22, N.Y.

MURRAY HILL 8-7500

Aug. 12, 1960

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IRMA SIMONTON BLACK

Dear Edith,

You've certainly had a rough summer - hope you're feeling well, and that gallery crisis is past too by now.

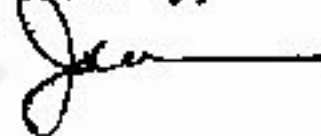
Martin Friedman did not get the copy of your criticism of his article - but we've talked about it in detail long-distance phone - and have taken care I think of the basic things in revised ms as well as could at this last minute in proof.

About the portrait-my 1941 attribution is most likely not right, and am sure that if Nina Little thinks it's Brewster, it almost certainly is - I'll talk to her about it when next I see her.

Wish we could come to see you now, but it will have to wait till late Fall as we're off to Europe in a week - first trip for either of us out of the country since 1931 which certainly is being provincial - we're looking forward to going, but things are hectic at the office with two issues in work and I don't know how I can get everything in order - but will manage somehow.

Howard sends regards - and we'll look forward to seeing you in late October.

Cordially,



Mrs. Edith Gregor Halpert
The Downtown Gallery
32 E. 51 St., N.Y.C.

written from home, please forgive typing)

August 4, 1960

Edward A. Bryant
General Curator
Wadsworth Athenaeum
25 Athenaeum Square North
Hartford 3, Connecticut

Dear Mr. Bryant:

I regret that no reply was sent to you earlier but as you gather the gallery was closed on June 30 and will not reopen until September 6.

I have your second letter dated July 27 which takes care of the matter and we shall be glad to have the delivery made by Wadsworth as you indicated.

Sincerely,

EGH:jo

Booth
Paramount
Cc. 6-5500

Simpson
Johnson
8-6290

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E. H. T. Foster

August tenth,
1 9 6 0

Mr. Harris K. Prior, Director,
The American Federation of Arts,
1083 Fifth Avenue,
New York 28, N. Y.

Dear Harris:

Having had some unpleasantness this summer, it was most cheering to have heard from you stating that there was a balance due the foundation on the pamphlet "The Museum and the Artist". To make bookkeeping simple, would you like to retain this sum and apply it to the building fund or to any publication fund you may have in mind. Also, I would appreciate getting about ten of the 46 copies sent to the gallery after September seventh. Many thanks.

As I mentioned, this has been a rather unpleasant summer for me, including a minor operation on my own time. This annoyed me no end and put me into bad spirits.

If you and Dorothy have any spare weekends, I should love to have you pay me a visit. I seem to be free the weekend of the 26th of August. It would be wonderful to see you.

Sincerely,

egh-k.

due to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

August 5, 1960

Mrs. Anne W. Langman
941 Park Avenue
New York 28, New York

Dear Mrs. Langman:

Thank you for your check.

I am writing to ascertain how your daughter responded to the painting and, of course, hope that she liked it as much as you did.

If you have a moment, do drop me a note to the following address.

Best regards,

BGH:jo

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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THE ROYAL ONTARIO MUSEUM

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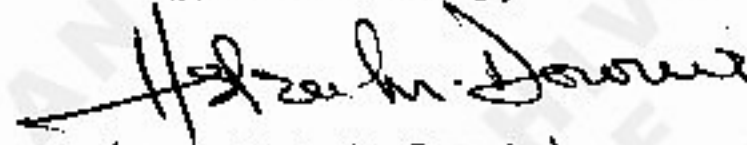
August 8th, 1960.

Miss Edith Gregor Halpert,
Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.

Dear Miss Halpert:

Thank you for your letter of the 25th July. We are, of course,
delighted that you are happy to leave the Shahn posters in the exhibition.

Yours sincerely,



(Mrs. Hugh R. Downie)
Secretary, Museum Board

Museum Section:

THE GUILD HALL · EAST HAMPTON, N. Y.

August 3, 1960

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Conn.

Dear Mrs. Halpert:

Thank you for your letter of July 25th, and its postscript.

We were quite disappointed when INTERIOR WITH MODEL arrived rather than the chosen one, MULTIPLE PORTRAIT, however, it was too late at that time to do much about it.

I think you will be pleased to know that one of the little Dove's has been sold -- Patent Cereals.

Carlyle Burrows gave the Watercolor Exhibition quite a pleasing review in last Sunday's Tribune. I hope you saw it.

Instructions were left at the office to send you a catalogue of the exhibition. Do let me know if it fails to reach you.

You shall hear from me again after the exhibition is over.

Sincerely,

Mrs. H. L. Borgzinner,
Chairman, Watercolor Exhibition

-b

Jericho Lane
East Hampton
L. I.

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August fifth,
1 9 6 0

Mr. Frederick S. Wight,
Director of the Art Galleries,
University of California,
Los Angeles 24, California.

Dear Fred:

I ain't dead yet, despite the fact that I didn't answer your two previous letters earlier. This time I have a good excuse. I had a minor operation and enjoyed the rest at the hospital immensely but, because of some dramatic gallery experience, suffered a relapse - but am mending rapidly now.

On the other hand, I am not well enough to keep shooting off to New York and, therefore, cannot hunt for the Armory Show catalog, which I know exists somewhere in my private complicated files. Thus, I shall make a suggestion to you - if you haven't already solved your problem by this time.

Sometime last season an exhibition based on the Armory Show was held at the Delaware Art Center, 2301 Kentmere Parkway, Wilmington 6, Delaware. This was organized by Bruce St. John, the director, (a good friend of mine) and was later shown at James Graham and Son in New York, 1014 Madison Ave. I am sure that either or both would have the original catalog and am also certain that the archives of American art must have a complete microfilm. So this time your old friend fails you. I am sorry and hope you will understand.

Perhaps in the near future I shall write the story about my summer of 1960. I sure can pick them good!

I hope you are having a wonderful summer and I shall see you one of these days. I promise not to hold forth on my woes.

Affectionately,

Bob.

August twelfth,
1 9 6 0

Mr. Robert P. Griffing, Jr., Director,
Honolulu Academy of Arts,
Honolulu, Hawaii.

Dear Bob:

I am writing in the hope that you still understand English after - or is it during - your trip to Japan. Betty Eke announced her fellowship and mentioned that you, too, would be in Tokyo.

I think you will be amused to learn that your nephew, Lewis Cabot, visited me at the gallery and that we had a very pleasant time during the visit. I like him tremendously and he wrote me a rather flattering note, indicating that it was actual.

Another bit of news is the fact that I have actually engaged an associate director who will, I am sure, relieve me of the bulk of my duties and thought, if you are still interested, I shall be able to undertake some "odd jobs". There is no hurry but I do want to make plans for any trips away from New York and if there is something we want to discuss, I could arrange to fly to Honolulu about mid-December - if I arrange my exhibition program accordingly. When you have a moment on your return from Tokyo, drop me a line.

Aloha to you all.

Sincerely,

egh-k.

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The New Republic,

- 2 - August 12, 1960.
0 3 9 1

Charles Sheeler, among others, were sold to the State Department Office of International Information and Cultural Affairs for prices ranging from \$100. to \$1,500. All these would be valued today, and immediately saleable, at prices at least five to ten times as much. Not a bad investment if the government had held on. To say nothing of the great propaganda value these would have had in the ensuing years throughout the world.

More power to Mr. Getlein and I hope he continues the propaganda for recognition of art by the government and the appointment of a Secretary of Culture to correspond with the nations in art countries internationally.

Sincerely yours,

At the direction of the Commission on the Arts and the Humanities, I have had a great deal of experience with all the elements mentioned - most recently as director of the art section at the American Museum of Natural History in New York last winter, involving a controversy with the President about the inclusion of a painting by Jack Levine.

egh-k.

Copy to:

Mr. Frank Getlein

The most significant point which I wish to refer to is the fact that the A.C.A. program of the Division, followed by the purchase of a collection of paintings by Jack Levine, was a very important and well-received by the State Department. This was a very important and well-received by the State Department. I have in my possession a complete report of the purchase and the original prices. I might quote from a talk I gave in May 1957 at a symposium conducted by P.C.A. at the State Department of \$19,000,000 to the office of International Information and Cultural Affairs, about \$100,000 was spent on 19 paintings by American contemporary artists. The exhibition was received by the State Department from the Rockefeller Foundation after a very enthusiastic reception elsewhere because Mr. Hart and several Congressmen attended the collection as Communist art. These were sold by the State Department subsequently at auction to the supported institutions at 10¢ on the dollar - based on the bid.

I have before me the original purchase of some items. For instance, paintings by Stuart Davis, Dove, Hartley, Yacco, Kuniyoshi, Jack Levine, Georgia O'Keeffe, Ben Shahn and

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I FEEL SO SAD MYSELF THAT ALTHOUGH I APPRECIATE YOUR WANTING TO GIVE ME "A BALM FOR THE AFFLICTED", I THINK I WILL SAY NO AND FEEL SURE YOU WILL UNDERSTAND. IT IS LIKE HAVING A HEARSE IN THE CARRIAGE COLLECTION. ALTHOUGH WE HAVE BEEN OFFERED MANY, I HAVE ALWAYS HAD TO SAY NO, BECAUSE THAT TOO MAKES ME FEEL SAD.

WITH MUCH LOVE TO YOU.

AFFECTIONATELY,

Electra

P.S. THE CUSHING PHARMACEUTICAL TRADE SIGN OF MORTAR AND PESTLE SOUNDS MOST INTERESTING AND I AM SURE IT WOULD FIT IN WITH OUR PHARMACY. IT IS VERY KIND OF YOU TO OFFER THIS AS A PRESENT TO ME. WE HAVE ONE IN THE HALF ROUND ON ONE OF THE DOORS, BUT YOURS COULD PROBABLY BE USED ON THE OTHER APOTHECARY SHOP DOOR.

Sunday, August 21st

Dear Edith:

I received your letter and expense check, thank you for both.

I had hoped to hear from you with reference to the advisability of my writing to Pete Pollack. I would like to contact him personally, prior to my arrival in New York, as you know. I don't want Pete to think that I forgot that it was he who introduced us originally.

Things are going well with our departure from Chicago. I start working with my replacement tomorrow, and this is a great relief for me.

We heard from John Foote last week (via his late night phone calls) and we expect a visit from him today. He called me from Champaign the other night to borrow \$15, which I wired him the next day. It seems that he is moving to NY (so brace yourself) and needed \$15 to ship some kind of sculpture he has. He was his usual cryptic self and I felt that he was letting me off lightly by requesting only \$15. As you know, I am very fond of John (nutty as he may be) and I have great belief in his art. I told him that I was joining you at IG and he said that you have 25 drawings of his that are the best things he has ever done. I wonder how you feel about these drawings? He also told me about sending you the two doggy paintings, but I let on nothing of my knowledge of this.

I hope everything is going well and you are feeling better. I look forward to hearing from you when you have adequate stenographic assistance.

Best regards from Donna.

Mike

Mike Bell
655 Bittersweet Place
Chicago 13, Illinois

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FRANK GETLEIN
713 SPRUCE BROOK ROAD
BERLIN, CONNECTICUT

seems to me to fit the logic of the situation, but it may be that I'm too close to the logic of my own situation. Anyway, I'm so hot on doing the book that I am extremely amenable to suggestion, but I do urge you to consider this arrangement.

To get on to more intrinsic matters. I think we agree that the book should focus not on the glittering personality of the dachess--enough of that glitter will come through no matter what we do to hold it back--but on the achievement of the Downtown Gallery in the various fields of its operation. Through that story will naturally come a good deal of the history of 20th century American art and of that century's awakening to certain parts of its heritage. In telling the story of this century's American art, a lot of very rich material on the personalities of artists and their lives will be used, but I think this should be held in subordination to their work. Same goes for collectors, museums and other dealers. Wherever possible, anecdotal material should be made to pay its way by supporting or illustrating a point. Inevitably emerging from a solid historical structure will be your considered opinions and comments, your point of view, on just about the whole of the world of art. Happily I share the opinions, having derived them from your work to a large degree. I don't think the book should hesitate to argue and even attack where that is called for, as in Abstract Opportunism, Government in Art, the museum as dealer, the dealer as space renter and other subjects dear to our hearts. But in every case this should arise naturally from the material. I think we might consider, after laying in a minimum of basic who, where, when, what, why, organizing the bulk of the book by subject rather than by year. A lot of art books are written with the idea that you have to be dull to be serious; Mrs. Saarinen in general simply reversed the usual procedure. I think our motto is Serious and Lively. We can put that into Latin or better, Yiddish. By the way, one title we should consider is Sho'gun. My Yiddish spelling is lousy, I mean the word for Matchmaker. It could lead us immediately into the nature of a gallery, profusely illustrated.

Write or call as soon as you can. I'm completely at your disposal. Once we get under way I plan to do nothing^{etc}, except the New Republic piece every two weeks, until we finish the book.

Sincerely ,

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August 5, 1960

Dr. Laurence Schmeckebier
Professor of Fine Arts and Director
School of Art
Syracuse University
Syracuse 10, New York

Dear Dr. Schmeckebier:

Thank you for returning the Weber photographs.

So you should apologize yet, after putting over the sale of the Shahn! Seriously, I am delighted you acquired this really outstanding painting for your collection. It is without a doubt one of the most significant contributions in our period--or so I think.

Someday it might be fun to organize an exhibition for the university, carrying out the idea of the PIONEER. You saw a number of paintings which unquestionably indicate that what the press and some museums consider new today ain't so new today. Being an old timer I resent this false accent on youth and novelty today, not for the quality of the works of art but for the novelty per se.

And so, my best regards; I hope to see you early in the fall when we reopen. Meanwhile, if you wish to communicate with me, please use my summer address.

Sincerely yours,

EGH:jo

line to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August tenth,
1 9 6 0

Mr. Mike Ball,
655 Bittersweet Place,
Chicago 13, Illinois.

Dear Mike:

The hammering is about to start in the gallery and I am glad to be away from the noise, after two days in New York. There has been no news, but I left the problem in the hands of my attorney and decided to forget the whole thing until the gallery reopens - remodeled, rejuvenated, etc.

I enjoyed having you and Donna here and am pleased that we reached a decision. Incidentally, I got the impression that you would prefer this arrangement in written form and shall be glad to attend to this as soon as you can supply the actual date I may expect you on the job - the earlier the better - so that you can witness the reopening program, watch me wing my hands because the artists do not deliver the paintings in time for the photographer and catalog. This has gone on for 3 1/2 years and will continue ever after, I am sure, although this year the girls and boys seem much more cooperative than before. Maybe they are becoming sentimental. Who knows?

Please write me at my Connecticut address.

My best regards to you and Donna.

Sincerely yours,

agk-k.

FINE ARTS CONSERVATION LABORATORIES, INC.

305 East 47th Street New York 17, New York Telephone: PLaza 3-2090



ALAIN G. BOISSONNAS
Chief Conservator

WILLIAM J. DORBIN
General Manager

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August 15, 1960

Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Connecticut

Dear Mrs. Halpert:

We are very much in a vacation mood ourselves. In fact, Mr. Boissonnas is still in Europe and is not expected back until after Labor Day. I very much envy your being up in Newtown and will, in all likelihood, break away from New York myself as soon as possible.

By all means hold this over until you reopen. I am looking forward to seeing you in the fall season.

With all best wishes, I am,

Yours sincerely,

W. J. Dorbin

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August 8, 1960

Downtown Gallery
32 E. 51st St.
New York, N. Y.

Gentlemen:

As you may know, my associate Michael Goodman passed away recently, and inasmuch as you are one of our valued customers I think it only proper to let you know what to expect from Comet-Ray.

We are right now in the process of installing new equipment so as to keep the quality of our work at the highest level.

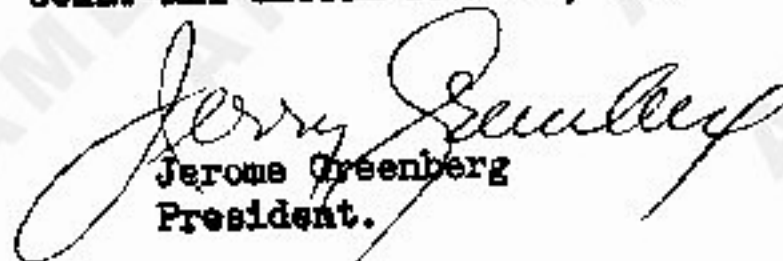
Speed, Quality, and a Happy and Harmonious relationship with our accounts are what we are striving for. We do hope you will call the writer if there is any suggestion or criticism you may want to make.

Within the next few weeks, I expect to stop in to see you and say hello personally - however, if you should want to see me before I reach you - please call and I'll be there in a hurry.

Thank you again, I am

Yours very truly,

COMET-RAY LETTER SERVICE, INC.


Jerome Greenberg
President.

P. S. This multigraphed letter with a filled in salutation, signature, envelope addressed, inserted and mailed would cost you 9¢ per letter for 500 and 7¢ per letter for 1,000.

THE JOHN AND MABLE RINGLING MUSEUM OF ART

OWNED AND OPERATED BY THE STATE OF FLORIDA

P. O. Box 1690
SARASOTA, FLORIDA

August 3, 1960

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

The dragon arrived yesterday afternoon. We have all been sitting closer and closer to the edges of our chairs in anticipation, expecting it every day for the last week. The dragon certainly merits every bit of enthusiastic anticipation we had. We have mounted it on a silver panel and have surrounded it with a special exhibition of wood sculpture which we shall open formally at the Art Museum on Sunday, August 14. I shall send you the publicity clippings. The special exhibition will close in mid-September and we shall then install the dragon in the Circus Museum.

Both the Circus Museum staff and the Art Museum staff are delighted with the carving. Our Circus Museum Curator, Mel Miller, told us immediately that it was not from a circus wagon but the side of a carousel chariot. He is especially happy with the carving since it is the only example we have of carousel art, so closely related to circus wagon carving of its great classic period at the end of the 19th century. Alex Clark from Princeton, a specialist in circus wagon and figurehead carving, was here by chance the day the dragon arrived. He is going to try to establish a date and provenance if he possibly can with the resources of his library. I will send you, of course, his results when they arrive. That may, however, be many months hence.

The Shahn poster came several weeks ago to the great delight of our Education Department. Jeanne Doyle and Pat Pierce are in the midst of organizing an exhibition of posters by important artists for circulation through the schools and colleges of Florida. The poster came just in time to fill a great gap for, unfortunately, American artists are poorly represented in the poster show.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Wiscasset, Maine

August 15, 1960

My dear Mrs. Halpert:

Your letter dated August 10th has just reached me.

I am terribly sorry to learn that you have been having a slow time of it recovering from an operation. I knew nothing about it as Lawrence had not written me and when I spoke with John and Norma over the phone the other night they had not heard a peep from anyone either.

As you may recall, I signed a contract to be at the gallery here from July 1st through August 31st. In order to revise it it would no doubt be necessary to pay a replacement -- if one can be found -- for the last three days of this month. Would you be willing to do this? It should not amount to more than \$10 a day.

You did not mention the name of the new associate director. I shall be eager to meet him (assuming it is a he), of course. Is Lawrence no longer with the gallery?

Looking forward to hearing from you again and hoping that you will be feeling better and better,

With kindest regards,

Sincerely,

Peggy Babcock

Margaret M. Babcock

Mrs. Edith Greger Halpert
Eden Hill Road
Newtown, Connecticut

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ROBERT G. BERRY

541 EAST TWENTIETH STREET

NEW YORK 10, N. Y.

Aug. 1, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery, Inc.
32 East 51st St.
New York 22, N. Y.

Dear Mrs. Halpert:

With the enclosed check, I have completed
payment of the \$309.⁰⁰ for the Zorach bronze
purchased from you on March 7th.

When you have an opportunity, would you
please send me a receipt in full for this
purchase. Thanks very much.

Mrs. Berry and I continue to receive a
great deal of pleasure from our acquisition.

Hope your summer is enjoyable.
Yours very truly,
R. G. Berry

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

AUGUST 10, 1960

Mary W. Webb

DEAR EDITH:

I WAS SO DISTRESSED TO GET YOUR LETTER. YOU SHOULD NOT BE HAVING THESE HEMORRHAGES - I HAD ONE IN MY LIFE AND I KNOW HOW DREADFULLY FRIGHTENING THEY ARE. DO PLEASE STAY STILL AND KEEP IN TOUCH WITH YOUR DOCTOR.

AS FOR LAWRENCE - I KNOW WHAT A WORRY THIS IS CAUSING YOU. HOWEVER, WE HAVE DISCUSSED HIM OFTEN AND I AGREED WITH YOU HE COULD NOT BE TRUSTED AND IT IS ONLY YOUR KINDNESS THAT MADE YOU KEEP HIM THIS LONG. DON'T GET SOFT-HEARTED! HE WILL BE A BETTER MAN IF HE PAYS THE PENALTY.

THANK YOU FOR YOUR REMARKS ON THE JENNYS SITUATION. I THOROUGHLY AGREE WITH YOU ABOUT ART CONNOISSEURS. I ASKED JIM RORIMER WHY HE DID NOT SHOW THE "LITTLE OLD LADY" BY REMBRANDT FROM THE HAVEMEYER COLLECTION AND HE SAID IT WAS BECAUSE IT HAD BEEN DOUBTED AS A REMBRANDT. I TOLD HIM TO GIVE IT BACK TO ME FOR I HAD ALWAYS LIKED IT AND DID NOT CARE IF IT WAS A REMBRANDT OR NOT. HIS ANSWER - "OH, NO I MUST HOLD IT AS A NEW EXPERT WILL COME ALONG NEXT YEAR AND FIND IT IS A REMBRANDT." SO IT GOES! I WILL BE TERRIBLY INTERESTED IN HEARING WHAT JEAN LIPMAN REPORTS BACK TO YOU.

FROM ALL ACCOUNTS THE MUSEUM ART GALLERY HAS TAKEN THE CRITICS BY STORM. TO SAY I AM HAPPY AND OVERJOYED IS PUTTING IT MILDLY. SO MUCH WORK AND MONEY WENT INTO THIS BUILDING AND ITS CONTENTS THAT IF IT HAD NOT BEEN RECOGNIZED, I WOULD HAVE FELT LIKE GIVING UP.

LILA HAS BEEN DESPERATELY ILL AGAIN AND THEY FINALLY OPERATED ON HER IN THE MIDDLE OF THE NIGHT LAST WEEK. THEY FOUND A BADLY INFECTED APPENDIX. SHE IS HOLDING HER OWN. I ONLY GOT HOME FRIDAY NIGHT AND WILL GO BACK AGAIN THIS WEEK, SO MY MUSEUM AND CORRESPONDENCE ARE BADLY NEGLECTED.

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MRS EDITH G HALPERT

EDEN HILL RD NEWTOWN CONN

1960 AUG 5 PM 1 04

TELEPHONED LAST THURSDAY. WANTED TO COME TO NEWTOWN.
DOCTOR ADVISED IMMEDIATE REST LETTER FOLLOWS EXPLAINING
EVERYTHING

LAWRENCE.

Allen

ga
64508
AP 120P
Ador
Feb

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

E.O.

August 12, 1960.

Mr. Joseph S. Trovato,
Munson-Williams-Proctor Institute,
310 Genesee Street,
Utica 4, N.Y.

Dear Mr. Trovato:

As I am going through my followup files carefully, I thought I might write you at this time - to ascertain whether you would like to have some photographs of the paintings which I am lending for exhibition at the West Center - and, if so, when.

I hope you are enjoying your summer. May I suggest that you address your reply to my summer home, where I will remain until after Labor Day.

Best regards,

Sincerely,

egh:k.

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and of course - for many years, writing articles, and lecturing throughout the country on American art collecting, criticizing museums, critics, etc.... and making myself unpopular.

If you have nothing more entertaining to do, perhaps I can coax you to visit me in my Conn. hide-away. The address appears on the stationary - and my phone number is Garden 6-4508.

Very best regards.

Sincerely yours,

RALPH A. JESSAR, M. D.
206 MALONEY CLINIC BUILDING
HOSPITAL OF THE UNIVERSITY OF PENNSYLVANIA
38TH AND SPRUCE STREETS
PHILADELPHIA 4, PA.

8/15/60

Mr. Little Halpert
Eden Hill Rd.
Kentox, Conn.

Dear Mrs. Halpert:

I am enclosing the
copies of the receipts I had
from your Lawrence.

I am surprised at the
problem in the posting of
payments since at the
time of each payment your
man checked the master
ledger to be sure of the
balances involved. This
was kept at the front

GARLAND ELLIS COMPANY

General Insurance and Real Estate

CONTINENTAL LIFE BUILDING
FORT WORTH 2, TEXAS

August 2, 1960

Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Conn.

Dear Mrs. Halpert:

Thanks for your prompt reply in regard to my letter concerning my account. I am attaching hereto photostatic copies of the checks made by me in payment of the \$800.00 in question. With this information I hope you will be able to clear our discrepancy without any trouble, and also assist you in correcting your own organization.

The Ben Shahn should have arrived at the gallery by now.

My very kindest personal regards and I hope to see you soon. I remain

Sincerely yours,


Garland Ellis

WGE:dal
encl.

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Downtown Gallery
32 E 57 St
NYC

Eden Hill Rd
Newtown, Conn

N.

August 5, 1960

Mrs. W. C. Holden
Asst. to the Director
The Museum
Texas Technological College
Lubbock, Texas

Dear Mrs. Holden:

Thank you for your letter.

Unfortunately because the gallery is closed during the months of July and August, your letter did not come to my attention until today.

I plan to stop off in New York next Monday or Tuesday and shall see what photographs we have in our files. I shall be very happy to send you the group available and the prices relating to the first group as well as the latter for your attention.

I hope that this will be satisfactory--I can assure you that the paintings will be sent to you gladly, for consideration, after you make a specific selection.

Sincerely yours,

EGH:jo

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August 4, 1960

Mr. Alvin L. Gittins
Head, Art Department
College of Fine Arts
University of Utah
Salt Lake City, Utah

Dear Mr. Gittins:

As you know, the gallery is closed during the two summer months but when your letter was forwarded to me at this address-- and when I returned from a trip to find it had managed to get down to New York to look up our records. The information is enclosed.

Painting While we have photographs of these prints in our own records *books* there are no extra prints available, and it will be impossible to obtain them until the photographer returns from his vacation also after Labor Day. Perhaps if you write to the current owners whose addresses are listed prints might be available, and if you want any of these prints for exhibition, I am sure they will all cooperate.

Incidentally, I am sure I have a huge poster of the HOT PIANO but at the moment it is inaccessible. However, since your show is not to be held until October 16, I can manage to get it at this early in September.

Aside from Shahn, I can think of no one at the gallery who would fit into the category of Election themes.

In replying, will you please use my summer address--Eien Hill Road, Newtown, Connecticut.

Sincerely,

EGH:jo
Enc.

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Daniel Catton Rich

- 2 -

August 4, 1960

no one available to admit Doris or anyone else. I will make it my business to come to New York--if the pick up is before September 6 to get the pictures assembled in preparation for Badworth or any other shipper you choose.

Would you be good enough to send me a complete typewritten list of the exhibition so that I can re-check owners, etc. and make sure that the paintings we have in our possession for the pick up. I trust that all the paintings in the gallery stock will be credited accordingly.

Sincerely,

EGH:jo

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert
August 9, 1960
page 3

The local art situation needs pepping up too, as you know so well, and no one could do a better job at that than you could.

Having told you all the bad things about this place, I now have to tell you that when I am not down in the depths of a mile-deep depression about how in hell we are ever going to be able to carry on, I am so enthusiastic about the Academy and its role in the local and the Pacific-Asian worlds that I won't be discouraged by anything. If we need what you have to offer, and we do, I will break my neck trying to make it possible. If we only had \$2 million right now, we would be in fair shape, able to pay our bills and to do a little something about getting additional staff and hopefully giving decent salaries to people who have worked here, many of them, for more than 30 years.

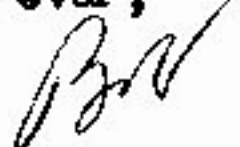
Don't for one minute think that I am trying to discourage you or dampen your enthusiasm. Just take me for the realist that I am and understand why it is essential that we clear all this away at the earliest possible moment.

Incidentally, you have good friends. Komor came through the other day and when he heard that Betty Ecke was part of your setup said in so many words "you couldn't possibly be in better hands. Mrs. Halpert is not only a genius; she has sense!!!!

A trip to New York is probably out for me for the rest of the year, although I would like nothing better. Since Unesco is paying the bills to get me to Japan, it is tempting to think of the possibility of returning to Honolulu by continuing on around the world. How silly can I get?

Fond aloha to you, in which the Eckes join me,

As ever,



typed by himself, natch

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August 4, 1960

Mr. Charles Chatham, Curator
Museum of Art of Ogunquit
Shore Road
Ogunquit, Maine

Dear Mr. Chatham:

As the gallery is closed during the months of July and August, my answer is considerably delayed. I stopped off at the gallery this week and checked the information you requested.

THE ANATOMICAL MAN by Ben Shahn was exhibited:

At The Downtown Gallery One Man Exhibit October 25
to November 12, 1949.
(15 prints and groups of drawings)

Whitney Museum of American Art
December, 1949

Florida Gulf Coast Circuit
September 1951 to—

It was reproduced:

Portrait of the Artist as ⁴⁷the American by Rodman
Published by Harper and Bros.

Perspectives U. S. A. (I)
January, 1956

Kunsten Idag (Oslo) P. 46
November, 1956

There have been other reproductions but our record clerk is on her vacation and I did the best I could.

Sincerely,

EGH:jo

*Called 8/30
re
halls*

August 23, 1960

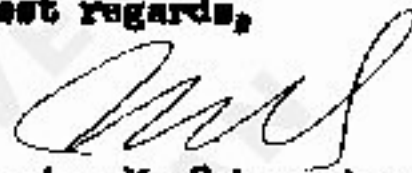
Mrs. Edith Halpert
Eden Hill Rd.
Newtown, Conn.

Dear Mrs. Halpert:

Mr. Foley just phoned me to say that he has another apartment
and is moving out before the 1st of September which I have said
was fine.

He would like to take the bed, which is your property, with him
because he had covers made to fit and would like to leave you
the air conditioning unit in exchange. I told him I could
not make a decision on that and he will call you. I do not know
how good a conditioner he has but this is something you can
decide and can't go very wrong either way.

Best regards,



Irving M. Schwarzkopf

IMS:abz

Sent original to Newtown but thought if you stayed in town
you would get this before the original.

I.M.S.

August 23, 1960

Mrs. Edith Halpert
The Downtown Gallery

Dear Mrs. Halpert:

In accord with our discussions and agreement, I am delivering to you my savings bank book No. 38-26357, Chase Manhattan Bank, Rockefeller Center Branch, together with letter of direction to said bank directing that the entire balance in my said account be paid over to you, which balance is in the sum of \$13,615.36 plus interest.

It is understood and agreed that you will, from said moneys, pay to The Downtown Gallery the total of the amounts which I have heretofore improperly taken from The Downtown Gallery together with the value of any other properties belonging to The Downtown Gallery which I have improperly appropriated, and also together with the expenses which you incurred in connection with these matters.

It is understood and agreed that I am leaving entirely to your decision and judgment the amounts which you are entitled to pay over to The Downtown Gallery for the above stated matters.

You will then deliver to me the balance, if any, remaining from the amount you will have received from my bank account at the Chase Manhattan Bank. I also agree that I will, without any compensation to me, work with you or your accountants in straightening out the accounts of The Downtown Gallery together with the matter of the inventory.

Yours very truly,


Lawrence A. Allen

P.S. Despite the foregoing, I state to you that I have not improperly appropriated any property, including paintings, belonging to The Downtown Gallery.



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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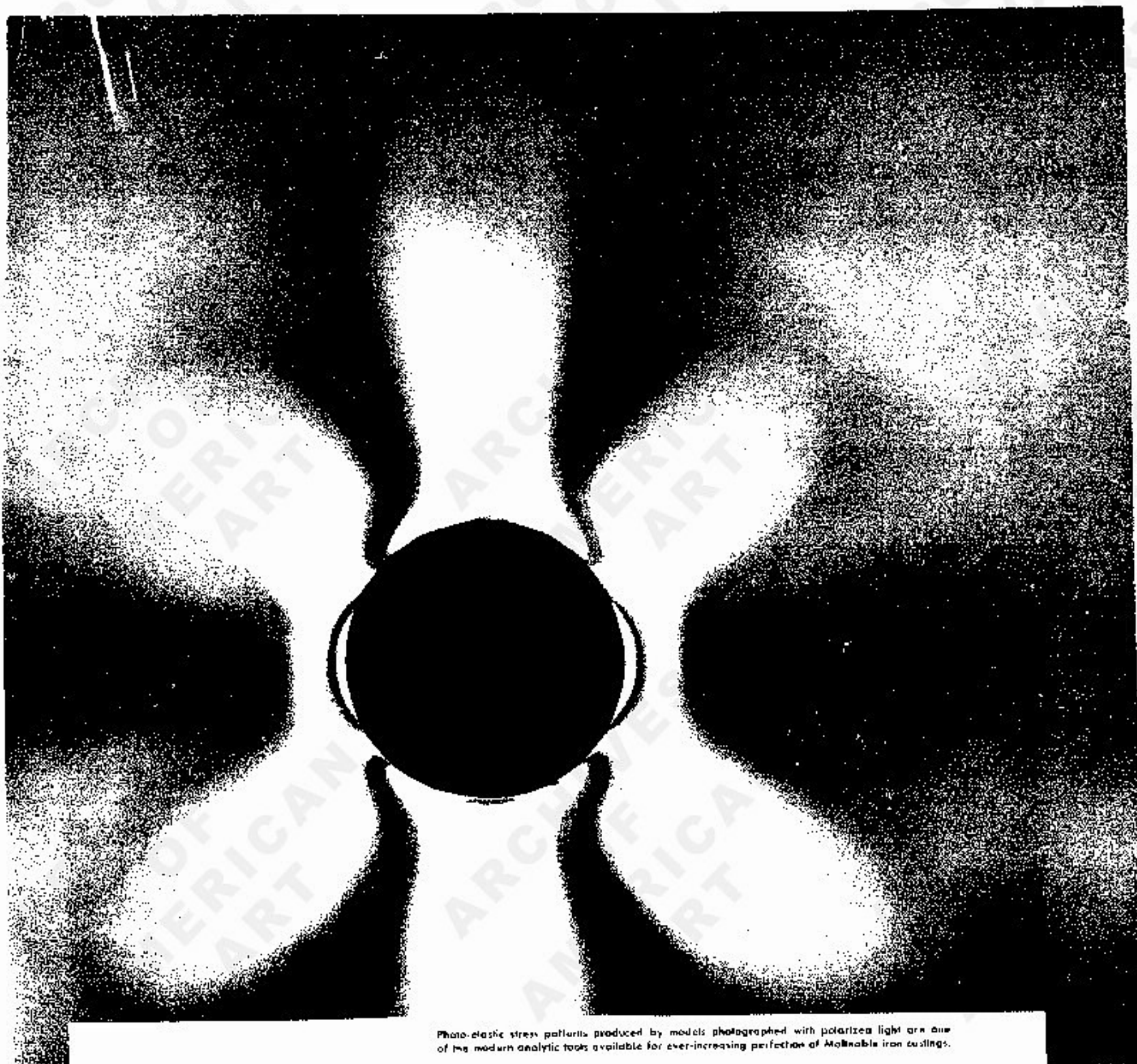


Photo-elastic stress patterns produced by models photographed with polarized light are one of the modern analytic tools available for ever-increasing perfection of Malleable iron castings.

JACOB SCHULMAN
29 EAST BOULEVARD
GLOVERSVILLE, NEW YORK

August 1, 1960

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

Dear Mrs. Halpert:

We were very sorry to learn that you required an operation and it is hoped that you are well on the road to recovery. I am sure that being in your summer place, every opportunity should be afforded for this purpose.

Mr. Evans did receive the Kuniyoshi and I regret that there has been no acknowledgment furnished to Lawrence. Unfortunately, he left with his wife for a short trip and I have as yet not been able to ascertain his final word on the matter. I do expect him back this week and as soon as I hear from him, I will advise you in this regard.

I have just received the new Rattner. It is beautifully framed and is certainly a wonderful addition to my room. I remember your advising me that you had copied the letter prepared by Mr. Rattner in connection with this series of paintings. I would appreciate a copy of this letter at your convenience.

Your offer of a visit with you in Connecticut is certainly most welcome and my wife and I would be most delighted to accept; certainly with the promise of "quiet and peace." Our program, however, for the next few weeks seems to be rather confused with daughters going to and from summer school and my son at camp, but, as soon as there is some clarification, I will take the liberty of calling you.

Still no word from Washington but, as soon as I hear, I will be in touch with you in this regard.

Please take it easier and have a wonderful summer.

Regards,

Jack

JS:KB

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Am Mail

August 4, 1960

Mrs. Arthur Mason
410 Columbia Road
Hamilton, Ohio

Dear Mrs. Mason:

Thank you for your letter. Unfortunately it did not come to my attention until a day or two ago. The gallery is closed for the summer and I have been traveling during the past month.

The Zorach sculpture referred to, HEAD OF A MARATHONIAN, was returned with the other sculptures when the exhibition circuit ended. It is now at the gallery. The price is \$3,500.00, which was actually listed as a museum figure during the circuit.

If you have a copy of the book that has just been published (John I. E. Baur, author) it has a reproduction of this very outstanding example which has been shown in major exhibitions.

Would you mind addressing further communications to me at my summer home where I plan to remain until after Labor Day with an occasional excursion. The address here is Eden Hill Road, Newtown, Connecticut.

I will look forward to hearing from you.

Sincerely,

EGH:jo

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HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR
August 9, 1960

Dear Edith:

It was good to have your letter of July 5th, and I can't tell you how happy I am that your enthusiasm for this part of the world remains high - or did until July 5th, at any rate! Hopefully it still is.

I would have answered much sooner, but a) I had some thinking to do and b) I was bitten by a rare kind of tropical spider which laid me out for three weeks. This isn't to scare you off; it rarely happens. However, interesting as it is to be a medical phenomenon, I don't recommend it to others.

Your work in the Gallery and all your plans for rebuilding are most interesting. I know about rebuilding. We seem to be in the middle of it ourselves. The bids came in so much higher than the estimates, however, that we haven't started on the new galleries yet, and I still have something of a fight on my hands to make the Trustees go through with the scheme. A meeting this Friday should see it all decided, one way or another. It had better be - I have to go to Japan for 6 weeks on the 26th of this month.

Your idea of coming out is a good one, but for obvious reasons, I don't want you to think of it until after mid-October. It would be horrible to have you come while I am away. After all, I do want at least a chance to pay back some of that fabulous hospitality you laid out to me in New York!

The financial situation here is something which I must make absolutely clear, which is why I asked you about your salary requirements, premature or not. We are not adding a "new department" as such by this rebuilding plan of ours - simply arranging for much more exhibition space which should be devoted to 19th and 20th century art including the arts of Hawaii, past and present.

The building will be made possible by the sale of a painting. I think I told you about that. But there is absolutely nothing left over from the proceeds after the stones and steel are paid for.

August 12, 1960

Employer Aids
240 Fairfield Ave.
Bridgeport 3, Conn.

Gentlemen:

I received your bill for the services of Miss J. Olson - for the sum of \$31.25. The hours are correct and the price as originally stated. However, I am shocked that you send such inexperienced girls at that price category. I explained carefully that the work involved was of special character requiring someone with a knowledge of the language just a bit above the routine business correspondence. Miss Olson was a charming girl, pretty well-bred, and willing, but I calculated on receipt of the bill, that each letter cost an average of \$1.75. However, I was willing to let it ride in the hope of getting someone subsequently who could really help me with the volume of work I have.

When I telephoned explaining my needs once again - and specifying that I wanted someone mature, experienced and with considerable experience in transcribing from Ediphone dictation, you sent a mature person - who after many hours - succeeded in writing exactly two short letters and the first page of a longer one. To cap the climax, she broke the Ediphone and I am now obliged to tote it to New York to have it overhauled. Frankly, as a business woman who often employs temporary help when the volume exceeds the facilities of my permanent secretary, I am shocked that you offer the services of such inadequate personnel at the price charged in New York for high-trained, efficient, professional help. If you like, I can show you the carbon copies of the letters your girls transcribed - and which I had to annotate with spelling corrections, etc..

Because the machine requires repair, I shall have to remain in New York for two or three days. Therefore, I suggest that you communicate with me after Wednesday, August 17.

Very truly yours,
Sincerely yours,
Sincerely yours,

P.S. I am sorry to send you a letter so badly typed, but that is why it is necessary for me to have professional help.

Summer address -----

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

August 16, 1960

Whale Oil Co.
Whale Square
Brooklyn 32, N. Y.

Att: Mr. Bocca

Re: 32 East 51 St.

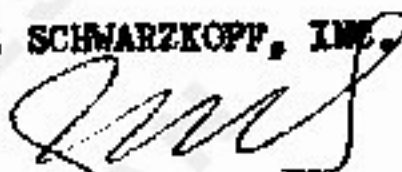
Dear Mr. Bocca:

Some time before September 15 I think that the boiler at the above premises should be vacuum cleaned and the burner cleaned and adjusted, ready for the heating season.

We have a service contract with you but I do not know whether this covers the vacuum cleaning of the boiler but we certainly would want this done.

Very truly yours,

I. M. SCHWARZKOPF, INC., Agent


Irving M. Schwarzkopf

IMS:ebz

cc: E. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Webb

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

Dear Edith,

I can't help thinking of you and that Lawrence.
How could he have done it and at such a time.
I will be interested to know if they can find
him and how much he went off with. I know so
well what it means to trust some one and then
have them a thief. You remember it almost gave
me a stroke when I found out about Wiggins and
every one else knew about it. One feels so dumb.
Feeling the way you do makes it all the harder.
Hope your health is better now but it won't be
long before your gallery opens and it is all too
much work for you. Lila is so poorly no improve-
ment and after two days in Boston it takes me
another two days to get going here.

Yes I am and all of us are so pleased the
way the critics felt about the gallery. I never
dreamt that I would get such acclaim.

Watson is here with me now and so I will
make this short. The Zorach is just a master-
piece in the large gallery. I wish he would come
down and spend a night with me and see where
his bronze is. If you see him or write to him
please tell him. Love and good luck.
Aug. 17th. Devotedly *Electa*

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August 10, 1960

Mr. John Foley
32 East 51 St.
New York, N. Y.

Dear Mr. Foley:

I understand that Mrs. Halpert had a talk with you and that you will vacate your apartment, #4R, at 32 East 51 Street, on or before September 30, 1960 and that Mrs. Halpert has agreed to paying your moving expenses to your new apartment on 36th Street.

As I previously explained to you, your apartment will not be rerented as Mrs. Halpert has to expand the Gallery and needs your space for her living purposes.

I want to express my appreciation of our many years of very pleasant business relations.

Very truly yours,



Irving M. Schwarzkopf

IMS:dbz

cc: E. Halpert

not card
Sent P.C.
45

The New York Times

TIMES SQUARE NEW YORK 36 NY
LACRAWANNA 4-1000

August 1, 1960

Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

Beginning this fall a significant new chapter in world journalism will be written. It will begin the day The New York Times starts publishing its International Edition in Paris... at the same early morning hour that its regular edition is being published in New York.

Swift morning air delivery will carry the new International Edition within hours to leading cities throughout Western Europe - London, Berlin, Rome, Stockholm, Amsterdam, Milan, Zurich, Duesseldorf, Geneva, every important trade, financial, industrial, governmental and diplomatic center. Thus readers throughout Europe - Europeans and Americans alike - will be able to enjoy and profit from The New York Times world news report so many readers in the U.S. depend upon. They will have today's New York Times today.

I feel that this new edition should be of utmost importance to you for two specific purposes:

- (1) To seek additional clientele in Europe among high-income people.
- (2) To reach artists in Europe who would like to exhibit their works in this country.

Your advertising in this all-important edition will cost you only 23 cents per line.

The first day of publication is not too far away and if there are any questions that you might have, I will be most happy to oblige.

Very truly yours,

Jack Guerin
Jack Guerin
Art Advertising
THE NEW YORK TIMES

JG:kk

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BRANDEIS UNIVERSITY
WALTHAM 54, MASSACHUSETTS

School of Creative Arts

August 17, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Whenever I run into a problem concerning art or exhibitions, I seem to come running back to you. I now have a wonderful problem on my hands since Dr. Sachar has asked me to put on their major exhibit of the coming year.

To give you the background I will start from the beginning. At Brandeis we have a special senior project known as the American Scene. This is similar to the Great Issues project put on at Dartmouth and other universities but is entirely devoted to specific periods of American history. This year the study is going to be the "Great Depression."

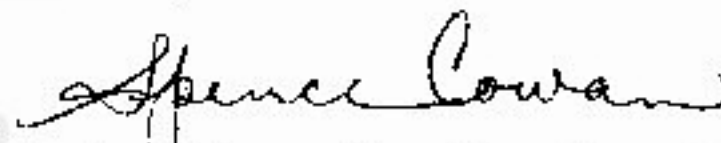
When I heard this, I made the suggestion that in connection with this study it would be very interesting to have a retrospective show of the work of artists who worked for the Federal Arts Project. The idea was so well received that Dr. Sachar has also proposed that this Spring the Arts Festival be devoted to "Social Protest."

The next step, of course, was to assign me the job of preparing the exhibit I proposed. Since I know you were vitally interested in the artists working under the Federal Arts Project, I thought perhaps you could give me some ideas. Perhaps you know of persons I could contact who are associated with the program and who could give me some of the inside historical background, or some of the artists other than Mitch Siporin, who I know, of course, was involved. As you see, this is just started and we hope to be able to pull something together by May of 1961. Any ideas or suggestions you may have would be more than appreciated.

May I extend mine and Dusty's very best wishes to you. We shall look forward to seeing you when and if we ever get to New York.

Yours sincerely,

BRANDEIS UNIVERSITY



Curator Charna Stone Cowan
Memorial Collection

SMCowan/k

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POL *Galleries*

August tenth,
1 9 6 0

Mr. Arnold Cox,
10, Mill Park Avenue,
Hornchurch,
Essex,
ENGLAND.

Dear Mr. Cox:

Your note was forwarded to me at my summer home, where
I am vacationing while the gallery is closed (July and
August).

Shortly after I return, I shall be glad to send you
catalogs - particularly those containing reproductions -
and your name will be added to our mailing list for the
future.

Sincerely yours,

egh:k.

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

August fifth,
1 9 6 0

Mr. Garland Ellis,
Continental Life Building,
Fort Worth 2, Texas.

Dear Mr. Ellis:

Thank you so much for your letter of August second, containing the photostatic copies of the checks made in payment. These were sent this morning to our accountant who will check the records in the absence of our bookkeeper at present vacationing until September sixth. However, in referring to previous correspondence, I find that she did not include the July 23, 1958 payment of \$200. Since I have already made out the \$600. check, I am enclosing it and as soon as I get the data from the accountant, I shall take care of the balance.

The picture arrived last Wednesday and I am grateful for your prompt attention. Again I want to repeat my previous offer of helping you in obtaining the best example possible if and when you are ready for another Shahn.

Sincerely yours,

egh-k,
encls.

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August tenth,
1 9 6 0

Mrs. L. K. Power, Secretary,
Christ - the King - the Church,
Holy Name Parish,
645 Woodland,
Birmingham, Michigan.

Dear Mrs. Power:

You may be sure of getting the entries for paintings and/or sculpture by Abraham Rattner and William Zorach now that the packing, transportation and insurance charges will be taken care of by your organization.

I shall have to go to town next week and fill out the actual blanks and I want to make certain the information is correct and will have to check with the actual objects and our records.

Incidentally, have you any choice of shipper or shall we follow the routine of having Budworth handle the packing and all the other details, with a bill sent to you?

I hope your exhibition is a great success.

Sincerely yours,

egh:k.

P.S. Would you like photographs - if we have prints available at this time. If not, we shall have to wait until our photographer returns from his vacation. He has the negatives and will have to make the prints for the purpose. We shall be glad to assume these charges.

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR
August 17, 1960

Mrs. Edith Halpert
Eden Hill Road
Newtown, Connecticut

Dear Edith:

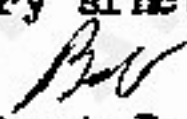
How good to have your note. I am so happy that you seem to have found an associate director. Of course I was hoping that you and I would simply exchange jobs, but the offer not having been forthcoming, I won't be nasty about it.

I was terribly glad to learn that Lewis Cabot came to the gallery. He is not only my favorite nephew but a thoroughly delightful kid in every way. He has bought a lot of pictures - none of them big time stuff, but the point is that he really gets a charge out of paintings, especially if they are contemporary. Also, he may be headed for the museum profession as a career, although his time is completely taken up with being a bridegroom at the moment. We hope to see them both out here sometime soon.

Mid-December will be fine. Shall we hang banners in the streets or will a few leis do?

Best greetings from us to you-all too.

Very sincerely,


Robert P. Griffing, Jr.,
Director.

RPG:sv

Cher Melle. Ducloux,
au Stang Bihan,
Concarneau, Finistère, France
Aug. 14, 1962.

Not to publishing information regarding sales transactions.
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from both artist and purchaser involved. If it cannot be
substantiated after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 50 years after the date of sale.

Dearest Edith,

Did I answer you last letter which we loved? If I
did forgive me for any repetition. We talk & you as often in
always thinking of something I must remember to tell
you - of course now that I'm sitting down doing it I forget
it all! We were distressed to hear you'd had an operation
but glad you had it done at this time when you can
allow yourself a long rest. And how comforting that it
was comparatively painless though going through that
whole hospital routine is a terrible bore!

Yes, there is a town L'Impératrice as well as L'Imper.
L'Imper has a marvelous small museum with 14th & 16th
century wooden church figures over which I drool like
a fool. Did you go there? The Breughel (sp?) you mentioned
we still haven't seen but we've been around very little,
(I'm working so hard & me, I spend half my life in the
market & over the stores). And did you get to Port Quen
where Gauguin worked? It's a delightful story book
village with old stone houses & a little turreted
stone house hung out over the river which turns
out to be a folly - the house not the river, though
judging by its aroma at low tide I suspect it.
Too. And Port Quen has about the best restaurant
we've been to in France. It only rates 2 stars from the
Guide Michelin but from the Belon oysters (remember
them?) to the chicken fried with bacon in a butter,
& the home baked bread will easily give it 63 stars.
Maybe you went there. It's an old inn hugging the river
which goes through & on both sides of it, there have
been a mill there at one time, and is one of those half-
wood charm type places with the huge stone fireplace

August 5, 1960

Mrs. Sally Fairweather
Fairweather-Hardin Gallery
141 East Ontario Street
Chicago 11, Illinois

Dear Sally:

I am answering your note from the wilds of Connecticut where I am ensconced until after Labor Day, with frequent trips to New York for various purposes.

We plan to reopen the gallery on September 6--I hope--but will not be in very good order because I am now going through quite a large rebuilding program to make room for some of the younger generation. I loath all the carpentry, plumbing and whatnot that goes into it and moroso the reason for my frequent trips to New York for supervision, color mixing, etc. I am also making quite a change in personnel, and for the thirty-fifth year will start with a complete face-lifting and rejuvenation--but no plastic surgery.

Why don't you drop me a note before you fly to New York so that we can make a specific date, certainly by the 12th we should be all set.

And so, my best regards to you and Shirl.

Sincerely,

EGH:jo

THE BUDD COMPANY

PHILADELPHIA 32

PENNSYLVANIA

August 8, 1960

Dear Edith:

Came across the enclosed ad and thought you will be interested to compare it with the photographs which I sent you previously. In this case you see stripes - or rather, strains in a piece of plastic - the black circle is a hole.

We did go to Baltimore and took part in Joel Jacobson's celebration of the 10th anniversary of his plant. A number of things have happened to change the routine but on the whole I suppose one must assume that all is well. I do hope that you are feeling well and certainly would love to see you but just when will depend on events and, of course, you.

Love - and I am sure Doris would join me if she were here

Michael



DES MOINES ART CENTER
GREENWOOD PARK
DES MOINES 12, IOWA

August 23, 1960

Mrs. Edith Halpert
Men Hill Road
Newtown, Conn.

Dear Mrs. Halpert:

Many thanks for your helpful letter of August 10th. We would very much like to have examples of the artists you mention, Isami Doi, Edward Chasack and Ben Morris, in addition to Miss Young Mi-Ho. Since we will have no one in New York between now and the opening date of our show, I would greatly appreciate your making the selection for us and sending us one example by each artist.

Our new director, Mr. Thomas Tibbs, wishes me to express his thanks to you and assures me your selection will be excellent. Perhaps it will be of some help to tell you that this show is aimed mainly at children in the 3rd through 9th grades.

We will, of course, cover all shipping and insurance costs.

Most sincerely,

Mrs. Robt. B. Nelson

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LEWIS J. MOORMAN, JR.

2002 NATIONAL BANK OF COMMERCE BLDG.

SAN ANTONIO 5, TEXAS

August 3, 1960

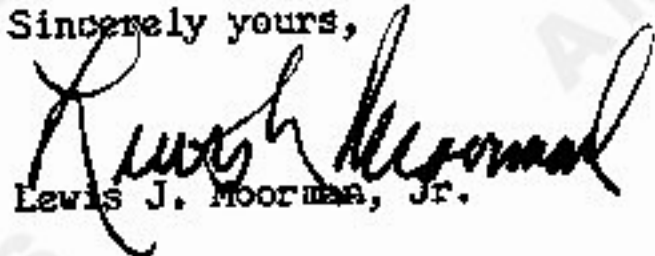
Mrs. Edith Gregor Halpert
Eden Hill Road
Newton, Connecticut

Dear Mrs. Halpert:

In reply to your letter of July 25th, this is to advise you that the blue receipt form #6015 was signed and returned to the New York Office when the painting by Tseng Yu-Ho was received approximately the first week of July.

Mrs. Moorman and I have decided not to keep the PRISTINE LAND. Since the Gallery in New York is closed until September, please advise me when and where I should return the painting.

Sincerely yours,


Lewis J. Moorman, Jr.

LJM:ma

Air Mail

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August 16, 1960

Comet-Ray Letter Service, Inc.
220 East 23rd Street
New York 10, New York

Gentlemen:

Thank you for your letter. I am very sorry indeed about your associate, Michael Goodman. Although I had very little contact with him personally, I must say it was always extremely pleasant; and I am sure that the Service will continue with the same efficiency in the future.

Lawrence Allan, who worked directly with your organization, is no longer employed by us, and in the future, instructions will come through someone else whose name will be given to you in the near future.

The Gallery is closed, as usual, during the summer months, and we will not re-open until after Labor Day. Meanwhile, I wonder whether you would be good enough to send a runoff of our mailing list to my summer address. I would prefer to have it on paper strips, rather than on 3 x 5 cards, if that is feasible. I hope you can do it promptly, as I am in the process of checking our records.

I shall be grateful for your attention.

Sincerely yours,

Edith Gregor Halpert
Director

EGH/j

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

I would so much like to meet
you - it's awful to confess
to Leo Suthman that I didn't
meet you yet! Please do call
me: Be 6-2345. M & M

been apprehended by now, so that you can relax and enjoy the remainder of your vacation.

I have one child at home now, and two more arrive tomorrow so it's back to work for me. In the two days Dave's been home, I've "boated, badmintoned, swam and tennered" 'til I'm exhausted and can't wait for the girls to take over as playmates. I'm getting too old for all the activity.

August 11, 1960

Mr. Morton G. Rosenberg
22 East 40 St.
New York 16, N.Y.

Dear Mr. Rosenberg:

As I advised you via phone yesterday, we have one specific, recent bit of evidence. When I checked the bank statement (for July) which reached me here, I found a number of discrepancies, and fortunately had in my possession the actual bank receipts for some of the recent deposits. These corresponded with the statement, but the entries made in the check book of deposits did not correspond with the bank statement and with the deposit receipts. For instance: On July 1st, the entries in the check book total \$3881.55, while the bank receipt is for \$3245.50. Items listed but not deposited are:

Frank Gallop.....\$200.00
Dr. Ralph Jassar.....300.00
C. Kuhn.....36.05
Since these clients (and certainly Jassar) are "cash" pay-
ers, and the gallery was closed for the summer on June 30, it is doubtful that they rushed in the last minute to make payment. In any event, these sums were omitted in the deposit.
Coincidentally, Mr. Joseph D. Javerman (our accountant) on 165 Broadway, advised me yesterday afternoon that Jassar had telephoned, presumably in response to the form in the check book as of July 1st, that the discrepancy is \$1500.00. These three amounts were taken up when I received with the check \$300.00 and

	\$500.00 (first entry)
WAL. 8 th 1960	200.00
DEC. 1	200.00 *
20th 3	200.00
WAL. 2	300.00 *
BATG REP 20 th 1960	\$500.00 * (date of balance)

These three amounts were taken up when I received with the check \$300.00 and

	\$500.00 (first entry)
WAL. 8 th 1960	200.00
DEC. 1	200.00
20th 3	200.00
WAL. 2	300.00
BATG REP 20 th 1960	\$500.00 (date of balance)

These three amounts were taken up when I received with the check \$300.00 and

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Edward Millman
WOODSTOCK, NEW YORK

Ypa Smith
please
note

Dear Edith

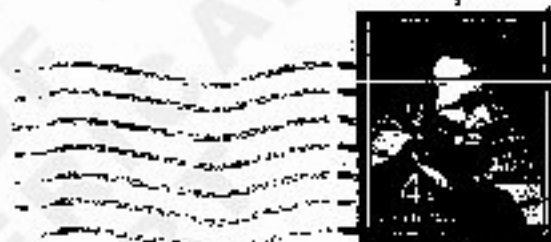
Tues Aug 16-60

These are the only photographs
we have of Larry, taken at a
happier time some years ago
at Joan & Elliott's wedding party.
We will appreciate the return
of the photos since we do
not have the negatives.

Please try not to worry too
much about this dreadful mess
& we hope it will resolve itself
soon - Norma too sends fond
regards

Edie

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Downtown Gallery
32 East 51st Street
New York
n.y.

The Better Business Bureau of New York City

Incorporated

220 CHURCH STREET, NEW YORK 13, N. Y.

Dial 9-0470

IN REPLY, PLEASE REFER
TO WRITER AND DATE OF
THIS LETTER.

August 19, 1960

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

Re: American Examiner,
239 Fourth Avenue
New York, New York

Dear Mrs. Halpert:

Mr. George Stern, Business Manager of the subject, wrote this Bureau on October 30, 1956, and said that the American Examiner was a combination of the Jewish Examiner and the American Hebrew and that the nature of the business is the publication of a Jewish Weekly newspaper printed in English. He added that the Jewish Examiner had been founded in 1927 and the American Hebrew in 1879.

This Bureau has known of the Jewish Examiner since 1937. The editor was Rabbi Louis D. Gross who is president of the current organization. At one time this Bureau received a few complaints about solicitations of advertising for the Jewish Examiner. On presenting these to the publication, Rabbi Gross stated the usual procedure of solicitation was to make telephone calls, soliciting holiday greetings. When there was an indication that the telephone prospect was agreeable to the publication of this type of greeting a bill was sent with a letter. If no reply was received it was taken for granted that the recipient was agreeable to having the greeting published and it was published. Following publication a bill for the amount due was sent.

A few objections have been taken to this procedure and some years ago Mr. Martin Beck responded to a presentation by this Bureau and stated that in the 25 years the Jewish Examiner had been in business it never knowingly inserted an unauthorized advertisement.

It later came to our attention that there had been a reorganization of the publishing company.

Very truly yours,

Emmett Dean
Emmett Dean, Manager

Financial & Commercial Division

ED/bk

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J
JACOB SCHULMAN
29 EAST BOULEVARD
GLOVERSVILLE, NEW YORK

August 11, 1960

Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Connecticut

Dear Mrs. Halpert:

I am very sorry to learn of your difficulties with Lawrence. I can fully appreciate, aside from the financial aspect of the matter, your personal reaction to this situation, particularly, since we have had such a considerable amount of similar problems in recent years.

In any event, be assured that I would be happy to be available to you in any way that would be of service.

I expect to see Mr. Evans the end of the week and, if he has decided not to take the painting, I will advise him to hold it until after the first of September, at which time it will be returned to you.

Incidentally, I have just received a comprehensive memorandum from the Treasury Department on your matter, which I am now studying. It has much to be desired. As soon as I have had a chance to examine the full implications of the ruling, I will submit a copy to you with my comments.

You must know it would be a delight to visit you and even to be privileged to listen to your "tsooris." However, as I have indicated in my previous letter, I have a considerable number of commitments which make it very difficult for me to make a decision. I do want you to know how much I appreciate your invitation and the opportunity of coming down to see you.

If I can be of any assistance, please do not hesitate to call on me.

With kindest regards, I am
Sincerely,

Jack

P. S. Incidentally, the name is "Jack."

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

*Encllosed on
10-3000-
9*

Mrs. J. Watson Webb

- 2 -

August 4, 1960

wise in selling most of the FOLK ART as anonymous so that the experts could fight their own battles. All I can say is that after I saw the many reproductions of Jennys work I was convinced, visually, that our lady belonged in that category. Nevertheless, I shall ask Jean to write to Nina Little.

Sincerely,

RMH:jo
RMH.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

August 19, 1960

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thanks for your letters, concerning the Armory Show and Modigliani. I have got myself in better shape on the Armory Show with a copy of a thesis written at Oberlin but I am very glad to have your information in any case.

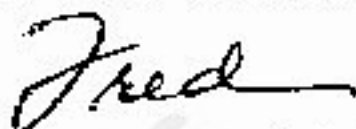
Do not put yourself out over the Modigliani drawing as I see the matter is bound to be difficult. In putting the show together, I found that you had had a drawing and assumed it was a good one, and that you might persuade the owner to lend. It was as simple as that.

Modigliani drawings are not presenting a difficulty, but paintings are coming hard and slow, and if you know of a front rank painting or two that has not been much seen, I should be grateful to hear.

You are being mysterious and intriguing about the summer of 1960. I take it there were challenges, as we say, or something that you overcame, for you never have disasters. Fill me in.

I am painting furiously. There have been changes, and there are some paintings, believe it or not, which have no subjects in the conventional sense. In any case, I am glad that you had a chance to see what you did and heartily wish I could bring you up-to-date. It would be good to see you pleasantly in the country, or in the city, or perhaps just in space.

Yours ever affectionately,



Frederick S. Wight
Director of the Art Galleries

FSW:cf

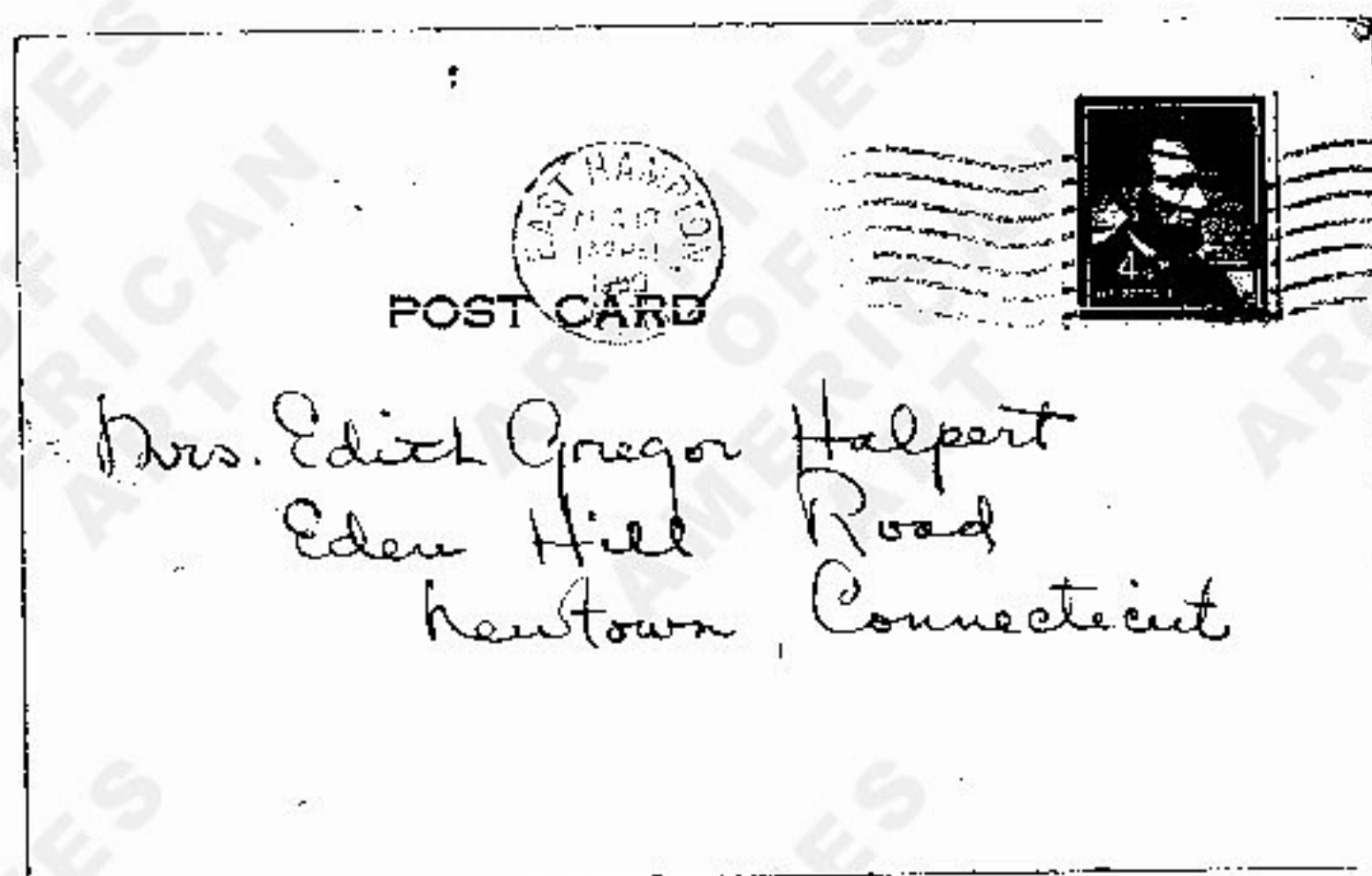
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

August 9/60

Dear Edith,

This past weekend was one of the most entertaining and inspiring times Mike and I have enjoyed together. Your home is truly beautiful and I'm sorry we had so little time there and that our leave-taking was so hurried (with apologies to Albert)!! Although, we did make our connections easily, and had a smooth flight home.

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andré previn

August 22

Dear Mr. Marin:

My wife and I returned from a two-month European trip just last week. Yesterday, I happened to be in the office of my business manager, Mr. Robert Ginter, and noticed that he was planning to send back to you an oil of Dove's which you had shipped him on approval. I also noticed that the painting had originally been sent out to his office, but addressed to me. The only reason I am bringing this to your attention is that I want to make sure we differentiate between his personal dealings with the Gallery, and his dealings in my behalf, and the Dove in question was requested by Mr. Ginter for himself rather than for me. I know that he is terribly interested in Dove, and I am sure that sooner or later he will bring himself to buy one; he looks at ours with envy every time he comes to the house.

The trip to Europe was quite marvellous, and the Picasso show at the Tate was one of the greatest exhibitions I have ever seen or even read about. My wife and I will be in New York sometime during the fall, and we are looking forward to seeing you again.

Sincerely,



not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or artwork is living, it can be assumed that the information may be published 60 years after the date of sale.

August twelfth,
1 9 6 0

Miss Hulda Curl, Assistant Curator,
Walker Art Center,
1710 Lyndale Avenue South,
Minneapolis 3, Minnesota.

Dear Miss Curl:

It was so nice to hear from you. I still remember all the courtesies you extended during my visit in Minneapolis.

I am grateful to you for sending the catalog and for making specific suggestions. As a matter of fact, I will be in the market for an artist or two after our reorganization is completed. We are now in the process of a rebuilding job, a facelifting of sorts, and an arrangement that will give us more space exhibition-wise and for storage. I also have engaged an associate director, who will be more or less responsible for the young artist additions. I am planning to take a trip to Chicago to look over some of the material there and will fly to Minneapolis to look at some of the original work by the three young-uns you recommended, since I know they are all represented in the Walker Art Center. When this will be, I am not sure, but toward the end of the year when we will start a more serious search.

The slides you were good enough to send me will have to be taken to New York, where I have a projector. It is pretty difficult to judge otherwise. Do you want these returned to you shortly or can you wait until after Labor Day?

Again, many thanks and best regards.

Sincerely,

egh-k.

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Again, many, many thanks from
both of us.

Fondly,

STONE

Sylvia

PJ.

August 5, 1960

Mrs. Mariel B. Christison
Associate Director
Virginia Museum of Fine Arts
Boulevard & Grove Avenue
Richmond 20, Virginia

Dear Mrs. Christison:

As usual, we shall be glad to co-operate with you in the plan which has been reported among the most interesting developments in the museum field.

However, the artists have to be chosen from the younger group since our stock of paintings by the artists whom we represent exclusively has dwindled down through sales, etc. to too small a group for such a purpose—involving a long period for circuit. In any event, when a member of the American Federation of Arts or your museum calls in September (we shall reopen on September 7) all this can be discussed and necessary arrangements made.

Meanwhile, my very best regards.

Sincerely yours,

BGH:jo

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August fifth,
1 9 6 0

Mr. Thomas C. F. Lowry,
The Readers' Subscription, Inc.,
59 Fourth Avenue,
New York 3, N. Y.

Dear Mr. Lowry:

In going through some of my old correspondence, I
came across your letter stating that you would
send me a copy of the May issue of THE GRIFFIN,
reproducing Stuart Davis' painting entitled
PACKAGE DEAL.

I do not recall receiving this and, if it is not
too much trouble, would you be good enough to send
me two copies at your convenience - one for our
files and the other for Stuart Davis.

Sincerely yours,

agbk.

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THE MUSEUM AND THE ARTIST
Final report, June 30, 1960
 9,300 copies printed by Clarke and Way, March, 1958

Amount of grant:

(a) Halpert Foundation	\$3,200.00
(b) Artists Equity	500.00
	<u>\$3,700.00</u>

Expenditures:

Composition, printing, binding	\$1,755.50
Presentation cards	76.00
Mailing envelopes	91.00
Misc. services (messenger, etc.)	15.91
Postage and Globe Mail Agency	411.59
AFA Administration costs	1,000.00
	<u>\$3,350.00</u>

Balance, June 30, 1960

\$ 350.00

Distribution:

1. Libraries (university and public)	404
2. AFA Listings	3,046
a. AFA members (individual and chapters)	
b. AFA Trustees	
c. Newspapers	
d. Art Magazines and critics	
e. Institutional publications	
f. Educational publications	
g. Foreign publications	
h. Art galleries	
i. Embassies	
3. The Federation of modern Painters and Sculptors	82
4. The Print Council of America	25
5. The American Association of Museums	200
6. International Association of Plastic Artists	50
7. Artists Equity	1,750
8. The Whitney Museum of American Art	350
9. The College Art Association	2,500
10. The International Council of Museums	100
11. The Downtown Gallery	50
12. Write-in requests	<u>697</u>
Total	9,254
Copies on hand	<u>46</u>
Total number printed	9,300

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SHELBURNE MUSEUM

INCORPORATED

SHELBURNE, VERMONT

MRS. J. WATSON WEBB
PRESIDENT
HARRY H. WEBB
VICE-PRESIDENT
BRIAN P. LEED
TREASURER
MRS. F. D. SCHOONOVER
ASST. TREASURER
DAVID W. YANDELL
CLERK

STERLING D. ENERSON
DIRECTOR
TEL. BURLINGTON
UNIVERSITY 2-9646

August 12, 1960

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

Dear Mrs. Halpert:


Thank you for your kind wishes. I didn't phone you as everything seemed to be under control and Mrs. Webb told me that you had been under the doctor's care. I am glad to hear that you are now feeling so much better and hope that you will remain in good health.

I know Mrs. Webb was pleased with your offer to help us with our releases, especially at a time when you surely must have felt miserable. The press has been unduly kind to us. None of us could ask for a better beginning for the Webb Gallery. The gallery appeared in the August 2, Tuesday, The New York Times, The Sunday Times, August 7, The Boston Sunday Herald, July 31, New York World-Telegram & Sun, July 29, The Christian Science Monitor, August 1, our two local Burlington papers several times, a mention in the Herald Tribune and TIME, August 15th issue.

You can imagine how delighted I was when Stuart Preston came. I liked him very much; a sensitive, intelligent man. Bruce Barton Jr. had to go to California so he sent his number one research gal, Nancy Gay Faber, to Shelburne. Mrs. Webb couldn't have been more gracious and considerate to both Stuart and Nancy. It was a lot of hard, fast work which paid off. I am thankful for Mrs. Webb's sake. She puts so much of herself, her time, energy and talents into every thing she does. They have helped focus attention and have given recognition to her collection.

I as one individual here, thank you for your help and support. It will be fun seeing you again. In the mean time take care of yourself. With kindest wishes,

Sincerely yours,


Bradley Smith
Ass't. to the Director

Enclosed is our catalog which will be revised.

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August 22, 1960

Mrs. Margaret Babcock
Maine Art Gallery
Wiscasset, Maine

Dear Mrs. Babcock:

Frankly, I was taken aback upon receipt of your letter. If you recall you left the gallery on a Tuesday without consulting me despite the fact that so much work had accumulated at the end of the season. Again, you made arrangements for the summer to suit your own convenience. As a matter of fact many of the ensuing difficulties which occurred are the result of the unfinished bookkeeping.

At this point I feel strongly that unless anyone associated with the gallery has a true sense of responsibility and if I may use a very dated word - loyalty - perhaps it would be best for both of us to make more suitable arrangements.

If you find it impossible or inconvenient to sever your temporary connection and be at the gallery on August 29th, on your own responsibility, please let me know at once. I would appreciate a wire collect --- using the Newtown address. Thank you.

Sincerely yours,

P.S. Lawrence is no longer with the gallery.

August fifth,
1 9 6 0

Mme. Suzanne de Corinck,
5, Rue de Beaune,
Paris 7,
FRANCE.

Dear Mme. Corinck:

It was so nice to hear from you. I certainly remember the gallery and the very pleasant time I had with you when I purchased the painting by John Freed.

Unlike you, I actually take off two months for a summer vacation and the gallery is closed during July and August. Your letter is being answered in Connecticut, where I have my summer home. After I return to New York on September sixth (that is when the gallery reopens) I shall be glad to see Carlo Suarez, whose address your did not include in your letter. Since I concentrate entirely on American art, I doubt whether I can do very much in this connection but it is always a pleasure to see the work of a new artist and perhaps I may have some suggestions for him.

As you requested, I am returning the very interesting article you enclosed. I hope you have great success in your summer gallery and I must express my regrets that I cannot visit it this year as I decided to take a complete rest in the very quiet spot where my home is located.

Sincerely yours,

agh-k.
encl.

P. S. I just found a letter with an address for Suarez and will communicate with him directly.

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ANTOVEL PAINTING COMPANY, INC.

PAINTING AND PAPERHANGING CONTRACTORS

1831 SECOND AVENUE

NEW YORK 28, N. Y.

August 15, 1960.

I. M. Schwarzkopf, Inc.
110 East 42 Street,
New York City.

ESTIMATE

Premises: Downtown Art Gallery
32 E. 51 St., NYC.

Gentlemen:

We are pleased to present our Estimate for work to be done, labor and material to be furnished at the above premises.

2nd floor - to be prepared and painted complete 1 coat -
excluding interior of closets - including new cabinets
to be painted 2 coats.

1st floor - vestibule and stairway to 2nd floor to be
painted 1 coat.

Sheetrock partitions to be taped where necessary and
painted with an additional coat.

New cabinets to be painted 2 coats.

Grasscloth walls to be painted 2 coats.
Grasscloth walls to be patched before painting.

PRICE \$1150.00

Exterior of Building - dormers, windows, railings
and doors - iron work - to be painted 1 coat red
lead and 1 coat oil paint.

Wood windows and doors to be painted 2 coats &
sane puttied where necessary.

All other rear and court windows and doors to be
painted 2 coats same puttied.

Roof, skylights, pipes and vents - to be painted 1 coat
asphalt paint.

Door to be painted oil paint.

PRICE \$520.00

Respectfully submitted.

Very truly yours,
Antovel Painting Co. Inc.

Louis Antovel
L. Antovel.

ACCEPTED BY _____
Kindly sign and return
one copy to this office.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

ing information regarding sales transactions,
responsible for obtaining written permission
and purchaser involved. If it cannot be
at a reasonable search whether an artist or
ing, it can be assumed that the information
-160 years after the date of sale.

August 3rd, 1960

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

Dear Mrs. Halpert:

At Mr. Arnason's suggestion I am sending you a copy of the catalog for our exhibition 16 YOUNGER MINNESOTA ARTISTS and, under separate cover, color slides of a number of the paintings included in the exhibition. If you should be interested in seeing the work of any of these people first hand, we would be happy to arrange to ship it to you.

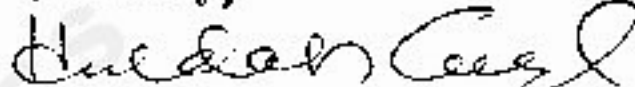
Paul Granlund is already associated with Allan Frumkin and John Anderson has had some kind of arrangement with Antoinette Kraushaar for the last couple of years - I am not sure that it is still in effect, however.

Of the other artists, the three whom I would personally most strongly recommend are Carol Fraser, John Beauchamp and Dorothy Berge. Dorothy, whom you have met and corresponded with when she was our Registrar, will be living in New York after the middle of September and will undoubtedly be stopping in to see you. I am enclosing a copy of the checklist of her one-man show here at the Art Center. I don't feel as qualified to express an opinion on sculpture as I do on painting, but I feel that Carol and John are very possibly the two best painters currently practicing here. All three artists are very dedicated to their work and, although influences can always be found in the work of artists this young, none of them are derivative but are solidly out on their own. I feel that their work has the greatest authority and conviction of any in the exhibition and I would bet my bottom dollar that none of them will ever permit themselves to stand still and rely on their past accomplishments.

Three other very good artists I should call to your attention are Urban Couch, Daniel Soderlind and William Bartsch. But I think I have done enough propogandizing and should let the slides and photographs speak for themselves.

With best wishes,

Sincerely,


Hulda Curl
Assistant Curator

August 5, 1960

Mr. Robert G. Berry
541 East Twentieth Street
New York 10, New York

Dear Mr. Berry:

Thank you for your letter and the check.

As the gallery is closed during the summer and the bookkeeper will not be back at her post until September 6, I shall refer this letter to her then.

I am so glad you are enjoying the Zorach sculpture and hope to have the pleasure of seeing you when we reopen.

Sincerely,

EGH:jo

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the items consigned by the artists divided on three floors and in two warehouses. I have engaged a criminal lawyer who is looking after this, but we both agree that an arrest is a little bit dangerous as the publicity would not be good for the gallery. In any event, this has been a hell of a summer and it should only happen to Khrushchev.

Dear Nicholas

We will have to have a water-activated room. As a matter of fact, I think I should have a room for it. You would reasonably the reproduction (all of which I have retained, of course) and write an article in your capacity of art collector. I think I should have a room for it. How about it, Nick?

Of course, I am curious about the changes that took place to change your routine. I hope there was nothing disagreeable. Incidentally, does this refer to your bird alive or killed?

Love,

As for me, don't ask! Even Max Weber wrote me a letter of condolence - "as if the operation was not enough, the gods piled more burden upon you as if to test your endurance, courage and stamina, which you have already proven so brilliantly" and so, you can call me John - the male job.

You know about the operation and I am sure you would not like to get the details of it, but I can give you some delightful additional news and can give you the pleasure of saying "I told you so". Our friend, Lawrence, has accompanied - choosing the period of my illness to do so, taking with him a bank of cash representing payments made by clients and heaven knows how many works of art. I am in no condition to do the actual checking and while Nicholas helped me for days, it is a truly herculean task to go through all the inventory - mine, the gallery's and all

Dear Edith;

Thank you for your interesting letter. And as you see I am taking advantage of your kind invitation and am writing so as to catch you in your Summer home and thus with a little more time to enjoy your freedom.

I derived great pleasure in your account of your trip to Hawaii. I believe it is a fascinating place and hold great charm that a few places have. I was there a little earlier in the year than you, that is in March of 59. And you were there during Christmas of the same year. But it seems to me that no matter what time of the year one visits it, it will never be dull or boring. I went there on the proverbial shoe string but even so managed to see a great deal and just living without any responsibilities had made the trip unforgettable. It so happened that I had friends there and they were very gracious in helping me to see places both physically and mentally. And as it always happens because they lived there, they hoped eventually to discover interesting places, but postponed it and who knows, might have left postponing it too long. But having me to show things, they ended up by being grateful to me for pulling them out of their ruts and taking care of what they had to. By the way we had a through look at the museum, but found it not properly managed. So many interesting exhibits were stored away. They explained that they rotate them because of lack of space. This might be true, but I am sure that space could be provided and thus the richness of the place really presented in its entirety. You should take the post and with your energy and knowledge could be of great help to them. It needs someone like you since the tropical language of the native custodians might prevent them seeing things and possibilities when you am sure will find. Even if it would need additions of buildings you could accomplish that too. So I think the flowers and the Scotch might have been a feeble hint requesting your help. But it is fine that you enjoyed it. I stayed as all tourists do at Waikiki Beach, but my friend a very seasoned traveler and I are good walkers so what we did not see in cars with our friends, we tramped up and

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August twelfth,
1 9 6 0

Mr. Charles E. Buckley, Director,
The Currier Gallery of Art,
192 Orange Street,
Manchester, New Hampshire.

Dear Charles:

Being in a vacation mood, I seem to have mislaid your check which I recall was attached to your letter. I recall it was for \$100. but it won't be credited unless I make a deposit.

In the event that it was mislaid in the wrong location, may I suggest that you send through a stop payment order. I hate to bother you, but I think this is wise - don't you?

I hope you are having a very pleasant summer. If you should be going through by way of Newtown, Connecticut, stop in the way "hello". My telephone number is Newtown, Connecticut: Garden 6-4508.

Best regards.

Sincerely,

egh-k.

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WEISSBERGER & FROSCH
COUNSELORS AT LAW

L. ARNOLD WEISSBERGER
AARON R. FROSCH
HOWARD H. RAYFIELD
SEYMOUR REITKNECHT

120 EAST 56TH STREET
NEW YORK 22, N. Y.
PLAZA 8-0800
CABLE "ARNWEISLAW, N. Y."

August 16, 1960

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Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

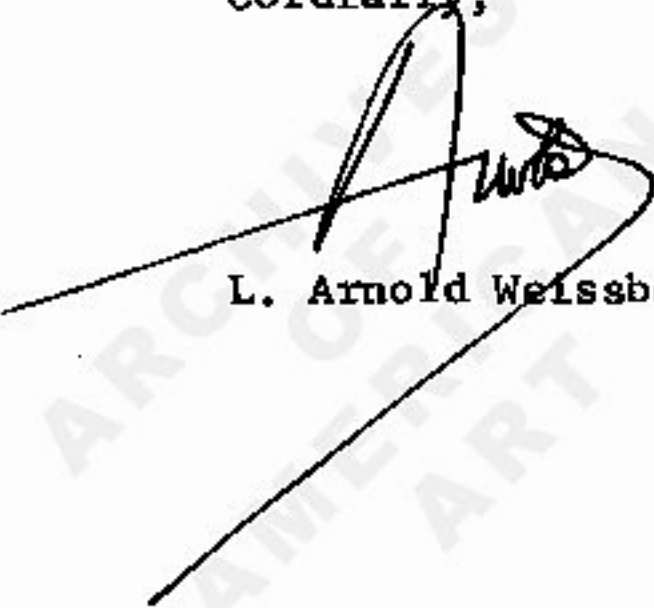
Dear Edith:

Herewith Bankers Trust Company check to the order of the Downtown Gallery in the amount of \$1000., being the balance due for Bill Zorach's "The Family".

It is very great gratification to me that I now own this wonderful work free and clear, and a pleasure to know that Bill is getting additional money.

Kind regards.

Cordially,


L. Arnold Weissberger

LAW:agg
encl.

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7000

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

August 24, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

From January 5 through February 12, 1961 the Art Institute will hold its 64th American Exhibition. We would like to invite from you Stuart Davis's "Pochade," Abraham Rattner's "Job," and Charles Sheeler's "Sun, Rocks and Trees."

The Art Institute will, of course, pay all expenses in connection with packing and transportation.

We hope very much that we may count on including these works and should be glad to have you fill out the enclosed entry blanks and return them to us as soon as convenient.

Sincerely,



Betty Winer
Secretary to Frederick A. Sweet

August 16, 1960

other paintings, the former are more important in size, and I think better in quality, but I will leave the decision to you. I'm sure we sent you photographs of these two pastels. Incidentally, there will be no problem about these loans, as both paintings are at the Gallery in my possession.

SHEELER -- I am afraid that the father of Precisionism is slipping somewhat in the final setup. I am not very happy about MacDougal Alley 1924 and Still-Life 1925 and am somewhat disappointed that New England Irrelevancies and New York #2 have both been omitted. When I am in New York next week, I shall go through the early records again and see what there is in the way of an early architectural theme, qualitatively in the category of Church Street "El". Unfortunately, Upper Deck, Classic Landscape, and Rolling Power are among his too realistic examples, particularly the first and the third; and with the omission of such paintings as Fisherman's Wharf and the Metropolitan Museum Bridge painting, which are among the most imaginative, the accent will be badly directed. What do you think of asking for the General Motors painting which is certainly one of the great examples in his career. Thus far, G. M. has been very generous in lending this picture.

I am sorry that you did not like the Davis suggestions. If you have a copy of the Museum of Modern Art catalogue of the Davis Retrospective, why don't you suggest something specific or the type among the reproductions in the catalogue; or if you have anything else in mind, let me know, as I find it a little difficult to determine the direction which qualifies.

And so, when I get to New York next week, I shall fill in the gaps as to sizes and dates which appear on your latest list. I cannot guarantee that I can give you the material on which paintings are executed, because some of the pictures are in storage and others which are ~~probably~~ owned are not seeable at the moment. Unfortunately, our very special records do not include this information. All we have in our photograph books is the medium. Will you settle for that or can you wait until after the Gallery re-opens and we are in business again with pictures in the regular racks.

Peter Pollack

Aug. 10, '60

Dear Mrs. Halpert,

Forgive me for not writing sooner—I often find that my memory is as clogged as my abdomen. I certainly must thank you for clogging my abdomen with some of the most excellent food ever eaten. I'll Albert to start up the stove again—I ought to be back in a year or two.

Your house was a feast, also, of memories of younger days. As much as I enjoyed seeing you and your mansion, it is well that I left when I did. Neither of us would want the tradition and mementos of two centuries to go down under my weighty, clumsy, and insignificant feet. Your wonderful foot-organ gave me the impression of screaming whenever I sat down.

I leave tomorrow, Mrs. Halpert, but I look forward to seeing you again some time soon. Until then, I remain,

Cordially yours,

Frederick Pollack

WM. F. O'KEEFE DECORATING CO., INC.

Painters and Decorators

RESIDENTIAL - OFFICES - CHURCHES - INDUSTRIAL

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August 18, 1960

Mr. Irving M. Schwarzsopf
Consulting Engineer
110 East 42nd Street
New York 17, New York

Re: 32 East 51st Street
New York City

Gentlemen:

We submit, herewith, our estimates for supplying the labor, tools, material and equipment necessary to do the work at the above, in accordance with your specifications dated August 17, 1960, is as follows:

ESTIMATE #1 - Interior work:

Nine Hundred and Ninety-five Dollars (\$995.00).

ESTIMATE #2 - Exterior work:

Seven Hundred and Twenty Dollars (\$720.00).

All work to be done during regular business hours.

Respectfully submitted,

WM. F. O'KEEFE DECORATING CO., INC.

George Young
George Young

GJ:pm

cc: Mrs. E. G. Halpert - Eden Hill Rd., Newtown, Conn.



CHRIST - THE KING - THE CHURCH

A NATIONAL INVITATIONAL ECCLESIASTICAL AND RELIGIOUS ART SHOW, OCTOBER 13 THROUGH OCTOBER 28. COMMITTEE: IRVING A. DUFFY, CHAIRMAN—RIGHT REVEREND EUGENE PADDOCK—MRS. HENRY FORD II—WILLIAM WOOLFENDEN—CHARLES ADAMS—DON E. AHRENS—WILLIAM BOGAN—FREDERICK COLUMBO—JOHN R. DAVIS—ROCCO DIMARCO—SAMUEL FAZICK—EMMET JUDGE—EDWARD KORAN—RICHARD MORRIS—FRANK PERROY—WILLIAM ROBINSON—JAMES ROCHE—ZOLTAN SEPESHY

August 17, 1960

The Downtown Gallery
Edith G. Halpert
32 East 51 St.
New York 22, N.Y.

Dear Mrs. Halpert:

We would like very much to have some of the photographs you mentioned in your letter of August 10. We have no special choice of shippers, so you may use your choice if you wish.

Thank you for your interest in our show.

Sincerely,

Mr. A. Power
Sec.

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Guild Hall

August twelfth,
1 9 6 0

Aug 16

Mrs. H. L. Borgmeyer,
Jericho Lane,
East Hampton, N. Y.

Dear Mrs. Borgmeyer:

~~about the artist's work~~ about the sale and also
to have our porter there specially next Tuesday
and would appreciate a call from your office
(leaving the message since we have an answering
service now) to indicate the approximate time
so that there will be no slip-up.

I am very pleased that the show had such a suc-
cessful reception and the lengthy review in the
Herald-Tribune.

My best regards.

Sincerely,

agh-k.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 12, 1960

Dear Edith,

Our thanks, Margot's
and mine, for the fabulous
flowers that greeted
us on our arrival home.
We are both delighted
to be here although each
of us is having ~~these~~
problems getting adjusted,
one to a sore bottom, the
other to taking nourishment
from a bottle instead of
a built-in pipe line.

Greetings and love
from the boys too!

Helen Prigoni

August 13, 1960

Mr. Alan D. Gruskin
Midtown Gallery
17 East 57th Street
New York, N. Y.

Dear Mr. Gruskin:

At long last we have received from the Trustees of the Saklatwalla estate a court order confirming the sale to you of the painting by Ernest Fiene entitled, Winter Evening (Connecticut Church).

Enclosed please find our invoice for \$600. less the \$60. which you paid directly to the estate as the 10% deposit amount.

I have made arrangements to have the painting delivered to your gallery very shortly.

My best regards.

Sincerely yours,

egh-deb

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information has been published 60 years after the date of sale.

Mr. Daniel Catten Rich

-2-

August 16, 1960

When the Gallery re-opens after Labor Day, an announcement will be made which will explain my bad mood this summer. You see, even art dealers have problems.

If there is anything else I can do, please don't hesitate to call on me. My very best regards.

Sincerely yours,

Edith Gregor Halpert
Director

EGH/j

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PASCACK VALLEY CHAPTER
of
HADASSAH

104 Berkley Avenue
Westwood, New Jersey
August 24, 1960

The Downtown Gallery
32 East 51st Street
New York, N. Y.

Gentlemen:

Last year, through the courtesy of galleries such as yours, the Pascack Valley Chapter of Hadassah was able to successfully produce an Art Exhibit and Sale; the proceeds of which were sent to Hadassah Medical Organization and Medical Center.

We are now in the process of planning and arranging this year's exhibit, which will take place on Saturday, Sunday and Monday, November 5th, 6th and 7th.

You will recall that last year you were kind enough to allow us to select some of your art work for exhibition and sale at our show. We would sincerely appreciate your extending this same courtesy to us this year.

May we hear from you at your earliest convenience.

Yours very truly,

Anita Rosenblatt

ANITA ROSENBLATT, CHAIRMAN
(Mrs. Harry Rosenblatt)

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Felix Landau,

- 2 -

October 10, 1960

August 10, 1960

he sent a corrected copy immediately after the first list but, based on our experience with him, this might be inaccurate. I would, therefore, appreciate very much if you would send me the list of items that you received in that shipment so that I can refer to our stock books, as well as the inventory.

Please address your letter to me here as I hope to remain here (with intermittent trips to New York) to check on the remodeling) until after Labor Day.

My very best regards to Alice and you and let me know when you plan to be in New York. I am so eager to hear about your trip.

agh-k.

You are lucky not to be in New York on in Connecticut as you would have to listen to a tale of woe for a thousand and one days. Among them is the fact - and this is very confidential - that Lawrence has flown the coop and left the gallery in a dreadful mess. This is all being strengthened out but has certainly messed up my first vacation in many years. In addition, I am doing quite a remodeling job in the gallery, converting the Folk Art Gallery to the younger artists' exhibit room - with cases for sculptures, etc. I have also hired an assistant and am reorganizing the gallery into a real business-like organization. As a matter of fact, I am delighted with the new plans and hope to be with the new personnel. The Martin room will be converted to a print room and it might be a good idea to include some of the younger group as well. I am referring to Nages and possibly to some of your other boys. We can discuss this later. Meanwhile, I am making preparations for the opening exhibition, our 32nd Annual, and hope that you have some new Nages. Have they arrived as yet? I might be interested in adding some of his paintings as well. Can you send me some photographs.

How did the Martin show go? I should like to see whatever clippings you may have, other than the Zelig article.

As soon as John Martin returns from his vacation, we are taking a careful, detailed inventory and I will then check on the discrepancies referred to in your letter. According to Lawrence,

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August 5, 1960

Mr. David Aronson
Boston University
School of Fine and Applied Arts
Charles River Campus
857 Commonwealth Avenue
Boston 15, Massachusetts

Dear David:

Chie
I was very glad to receive your letter--at last.

I'm back in Newtown trying to recuperate and at the same time hold down to my shack waistline. Much has happened this summer and to top everything I am going through a large re-organization plan in the gallery including considerable tearing down and rebuilding, some change in personnel, etc. in the hope of reducing my activities in the future. I really feel I have earned it after thirty-four years. I have interesting plans for my tapering off period.

What I was most concerned about is the Kuniyoshi exhibition. As you know, we had expected this to take place at B.U. early in the fall and it therefore cancelled out all other plans and as a matter of fact withheld even single pictures from group exhibitions in museums throughout the country. Perhaps some foundation might make the contribution to B.U. for the exhibition. This is something to explore. In any event, do let me know what the prospects are so that I can intern discuss it with Sara when she returns from her trip abroad later this month.

Indeed, the last thing I would consider at this point is "dean-ing", part or full time, to say nothing of the fact that I am not equipped for such a post. If you would like, I could come out for a single lecture as I have been doing more and more of that during the past two years and enjoy it particularly if art students are involved. I am becoming more and more bitter about the immorality which has pervaded the art world, the irresponsibility of museums and art critics; and to go back to immorality, this refers to artists and the new dealers in mounting ratio--and I don't mean you, my dear.

I certainly look forward to your forthcoming exhibition and hope that you can take sufficient time to work in a relaxed mode.

Very best regards.

As ever,

EGH:jo

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FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OCampa 2-1444

August 18, 1960

Dear Edith,

This letter is being written on the decrepit, old typewriter found in the Voukos residence in Oakland where the Landaus are spending what purports to be a vacation en famille. speaking of tales of woe, I don't think we've had a single day with all the members of the family healthy since I got back from Europe. All three children had the chickenpox in succession, then Jeffrey went to camp for a week and came back with the mumps. That ended--the other children will probably get it ten days from now--when Jeffrey and the baby both got a virus. I closed the gallery last Saturday--till after Labor Day--and then we were sitting around the house with the bags packed waiting for the Doctor's ok to start our trip--while the Voukos family was in the same situation up here, waiting to be able to move into our house. Finally last night we drove up here--9 hours on the road--slept till noon, got up ready to go only to find that Bobby had caught the virus and had a temperature of 103 degrees. So here we are--and don't you complain!!

The depression resulting from the above facts, plus the terrific heat, plus the natural let-down after the excitement of Europe had something to do with slackening my correspondence efforts. Also, your comments on the Zajac book I find difficult to answer, because I am somewhat ambivalent on the subject. I think there is much truth to what you say--that is is dangerous to push a young artist too hard. On the other hand, there is a great deal of pressure from all sides, with "masters" without real ability being groomed and promoted on all fronts. I find it difficult to sit back and not push a guy who I think had a great deal to offer, but I confess, I'm not sure it's the right thing to do.

I was really surprised to read that Lawrence has left. Once or twice, he made joking remarks to me about a job in California--but I only took it as jocular conversation, which undoubtedly it was. I always thought that he would stay with you for life. The confusion on the Zajac sculptures was all straightened out, but when I get back to the gallery I will try to review it for you.

Your plans for the future sound very exciting. Regarding the print room, I have a good number of excellent etchings by Zajac and I also have the work of John Paul Jones, who is certainly one of the best print-makers anywhere. I also have several good Zajac paintings on hand. As for sculpture of Jack's, I have a few new small pieces, just a little bigger than the small pieces in your show. What is the opening date of your show? I will be in L.A. and in the gallery for one day on the 26th of this month, and if it is absolutely necessary, could arrange on that day to get some things out to you. please write

Cable/GALLAND

August 4, 1960

Mr. Henri Dorra
Assistant Director
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Henri:

Forgive me for my sluggish tempo.

As I advised you during our telephone conversation I would be very pleased to hold further at the Corcoran Gallery and will put on my best southern drawl for the audience.

I do not use slides as I am not an esthetician and leave that to the experts. After my experience in Saratoga about which I shall tell you one day, I watch my step.

Within the next couple of days I shall send you biographic data and if I can get someone to make a glamorous photo of me that will follow shortly after; otherwise, I will dig one up when I am in New York next week. I hope this will be on time for you, but I am still amazed with the quick deadline for an event eight months hence.

Meanwhile, my very best regards,

BH:jo

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Tuesday, August 9th

Dear Edith:

With our weekend of frantic travel behind us, Donna and I have regained our strength and I have had forty-eight hours to reflect on what was probably the most important two days in my life.

You said several times that "it seems that there is no one in the younger generation to carry on the work and fight". I had a strong impulse to stand up and shout "I'll do it". But that would have been a pretty phony gesture. What ever the fire is that drives Edith Halpert is something that no one else has yet caught. It's my hope that by working with you, I'll get just a little of the spark. This is the goal I have set. This, by no means, will be an easy task. You knew John Marin, you knew Kuniyoshi; others who have developed into important American artists were young unknowns when you met them. You grew with each other in art and gained a rapport with these artists and their work that could be gained by no other means. How can any other person work with these artists the way you have? But there will be new Shahns, Rattners and O'Keefes; these are the artists that I can carry on your work with. I have experienced it with people like Foote and Okamura. I knew and understood the artists and their work. In my few years as their friend and dealer, I grew as they grew. Unfortunately, I couldn't continue, but I got the feeling and I think I know the way.

I informed my employer of my decision yesterday, and told him I would be leaving Oct. 1st. Instead of a violent eruption (as expected), he was quite understanding and has given me his blessings. I do not think that I will be in NY before the Oct. 1st date as I have a lot of work to clear up and someone has to be broken into my job. I purchase several hundred thousand dollars worth of merchandise each year, and unless someone has a pretty good working knowledge of the business, the results can be disastrous. However, we have put the wheels in motion: checking with the movers, the bank, our insurance man and the thousand-and-one loose ends that must be pulled together.

I would like to write to Pete Pollack but I felt that I should check with you first. I don't know if you want the word out yet. Please let me know your feelings about this. I also would like to inform the Chicago critics. They sometimes are interested in items like this. Please advise.

Donna has asked me to ask you if you could possibly give us a rough floor plan of the apartment. This will give us an idea of just what furniture we will be able to use, and will enable us to better plan our physical move.

I have begun to read anything I can get my hands on: back copies of Art News and Art In America, museum catalogues and Sunday New York papers. Donna picked up a paper bound book by Henry Miller today titled "To Paint is to Love Again". I hope to read it tonight but in thumbing through it I have come across the names Marin, Weber, Rattner and Stieglitz. If you think it might interest you, let me know and I'll forward a copy.

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Apt. 4R
32 East 51st Street
New York 22, New York

August 12, 1960

Mr. Irving M. Schwarzkopf
I. M. Schwarzkopf, Inc.
130 East 42nd Street
New York 17, New York

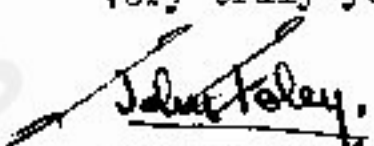
Dear Mr. Schwarzkopf:

I am in receipt of your good letter of August 10.

I did not say to Mrs. Halpert that I would vacate my apartment before September 30 because I have not signed a lease on the apartment on 36th Street which I was considering, and do not intend to.

If I do find an apartment that suits my needs, I will vacate before September 30. However, if I do not find a suitable apartment, I will continue to live at 32 East 51st Street, Apt. 4R, until I find one.

Very truly yours,



John R. Coley

JAF:dv

cc: Mrs. E. Halpert

THE JOHN AND MABLE RINGLING MUSEUM OF ART

OWNED AND OPERATED BY THE STATE OF FLORIDA

P. O. Box 1690
SARASOTA, FLORIDA

August 3, 1960

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

While I did have some hope that you might have been able to have charmed Mr. Moise into buying American prints for the Ringling Museum's circulating exhibitions, I was not shocked when he refused. I shall certainly pursue the matter in other directions. I don't know whether or not you met Leo Scharf when you were here. He is the Chairman of the Jewish Cultural Committee of this area. As soon as he returns from abroad I'm going to ask him for \$1200 from the Committee treasury for Ben Shahn prints. I think if we could show the exhibition first at the Museum and then send it to a number of Jewish institutions in the State before circulating it to the schools, we might have a good chance of getting the money. I hope we can still work on Mr. Moise for a Marin or two and find other local residents who might be willing to pay for a print of a few other American old masters. As soon as I have some results I'll write to you again. We just have to have a Shahn exhibition for the young people of Florida to see, and somehow we will get it.

We do hope that it won't be long before you will visit us in Sarasota again.

Very best personal wishes,



Kenneth Donahue
Director

KD:CR

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EDITIONS DE BEAUNE

SOCIÉTÉ À RESPONSABILITÉ LIMITÉE
AU CAPITAL DE 1.000.000 DE FRANCS

5, Rue de Beaune, PARIS-7^e

REGISTRE DU COMMERCE SEINE 33 B 4983 - COMPTE CHÈQUE POSTAL PARIS 316-280 - TÉLÉPHONE : BABYlone 00-32

August 1st 1950.

Dear Mrs. Halpern-

Maybe you remember my gallery? You came a few years ago & you bought a John Freed. and so I had the pleasure to meet you -

One of my artists is now in New York. His name is Carlo Suarez and his pictures had much success in my gallery. I exhibited him in Briceles le-Bains, as I opened for the summertime a new gallery. I remarked that Paris was no more interesting from July to October & so I decided to open a gallery of abstract art in the "Savoie". It is here very beautiful & if you came to Europe during the summer, don't miss to come in Briceles le-Bains where I would be glad to have you as my guest.

I would be glad if you could see the pictures of Carlo Suarez. and if possible arrange an exhibition for him if you like his pictures. He is seeking for the life of light and wrote already much about his theory -

view to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

POC

August tenth,
1960

Mr. Lewis P. Cabot,
99 Hammond Street,
Cambridge, Massachusetts.

Dear Mr. Cabot:

After comparing addresses, I decided on Cambridge - since what I have to say can hold.

You were very kind to take time out to write me during your honeymoon. I hope that you and Mrs. Cabot are having a wonderful trip. Also, I appreciate very much what you have to say about our visit. I, too, enjoyed our chat.

The gallery is closed until September eighth and the picture will be there if you should by any chance make a decision at some other time. In any event, I hope that you and Mrs. Cabot will drop in when in New York. It will be nice to see you again.

Sincerely yours,

*C. B. - Mamm
cousin of Bob / Buffing*

egh-k.

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G CONTEMPORARY

August 17, 1960

1418 1/2 AMHERST STREET
BUFFALO 16, NEW YORK

ATWATER - 7438

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

When I was in New York this week I called you at the gallery thinking you might be in town for the day. My wife and I drove in to pick up the paintings for the show. We now have all of our paintings except the Marin and Weber you were going to select for us. Would you kindly send us the titles and dates of these paintings as we are in the process of preparing a catalog for the exhibit.

Would you please send the paintings out at your earliest convenience so that we may have them by Labor Day. We have found that Air Express is the safest way.

Very truly yours


James N. Goodman

JNG/m

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August fifth,
1 9 6 0

Mrs. Margaret A. Larke,
Fairleigh Dickinson University,
1000 River Road,
Teaneck, New Jersey.

Dear Mrs. Larke:

Please forgive me for so late a reply. However, the gallery is closed during the months of July and August and your letter just came to my attention when I arrived at my summer home after traveling around a bit.

I hope that the information regarding Zorach, which I shall send to you early in September, will fit in with your public relations plans. If not, I shall try to make a special trip to New York to obtain the information. Meanwhile, I would suggest that you obtain a copy of the catalog prepared by John I. H. Baur for the Zorach retrospective show held at the Whitney Museum last fall, an exhibition which was circulated to several other major museums in America. This catalog incorporates a great deal of information on the artist and the book, issued subsequently as an elaboration on the catalog (also written by Baur) has very complete data. Nevertheless, I shall be glad to send you our printed biographical notes, if you so desire, and any other information you may require.

I was very much interested and pleased that the emphasis will be on the sculptor as an artist. For your information, my summer address is:

Sincerely yours,

egh-k.

Sincerely yours,

egh-deb

*Shiffert
Aug. 13*

August 13, 1960

Mr. Richard E. Sherwood
Suite 800
433 South Spring Street
Los Angeles 13, California

Dear Mr. Sherwood:

On my return to Connecticut I found a letter together with the court order confirming sale of the painting by Derain and am now, therefore, enclosing our invoice for this painting which is enroute to Los Angeles at the moment.

I am so pleased that the transaction finally materialized and that you will be the owner of this very handsome painting.

Won't you be good enough to send me the blue form upon receipt of the painting addressing it to the following where I shall remain until the first week of September.

I am looking forward, Mr. Sherwood, to seeing you early in October.

My very best regards.

Sincerely yours,

egh-deb

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

August 8, 1960

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

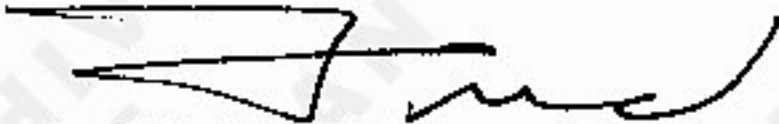
Dear Edith:

How and where are you? I sent you a wild note about the Armory Show catalogue but you never answered and left me to drown. However, I clutched at a straw and saved myself.

I find that a Modigliani drawing of Paul Alexandre passed through your hands either before or after it was sold at Parke-Bernet on April 5, 1958. Who owns this drawing, was it exceptional and was it of Dr. Paul Alexandre?

How is the summer going with you? very pleasant indeed, I trust.

Yours faithfully,



Frederick S. Wight
Director of the Art Galleries

FSW:cf

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August 23, 1960

The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Gentlemen:

On March 1, 1960, you sent us 13 photographs together with a bill in the amount of \$13.00. Also, on June 1, 1960 you wrote us concerning the delay in receiving payment. Now, in checking through our books and records, it seems that we paid this bill twice. Our check number 2782 on The First National Bank of Cincinnati was dated June 9, 1960, and check number 2810 was dated July 1, 1960; both were in the amount of \$13.00.

Therefore, we would appreciate your verification of this and a check in the amount of \$13.00. Until such a time and with kindest personal regards, I am,

Sincerely yours,

Edie Mittenbuehler

Miss Edie Mittenbuehler
Secretary

EHM

yes - if duplicate
#25121
8/31/60
\$13.00

posted 6/15-9/104

deposited Aug. 23 - 9/110



August 5, 1960

Holy Name Parish
645 Woodland
Birmingham, Michigan

Gentlemen:

Your invitations to Abraham Rattner and William Zorach were referred to us as their agents with a request that we attend to the matter.

In reading the prospectus, I note that under WORK RECEIVED and LIABILITY, the artists are responsible for the expenses involved for packing, shipping, and insurance. Do these rulings apply to the above artists who were invited?

For your information we maintain a firm policy of sending to no exhibitions unless all the expenses involved are paid by the consignee, and I am certain that both artists will not wish to make exceptions at this point of their careers. Thus, I cannot send you the blanks and the record data you requested until I ascertain the facts mentioned.

As we are eager to cooperate with you, I shall be grateful for a prompt reply, addressed to my summer home where I shall remain until the gallery reopens on September 6th — Eden Hill Road, Newtown, Conn.

Sincerely yours,

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August 4, 1960

Mr. Bradley Smith
Ass't to the Director
Shelburne Museum
Shelburne, Vermont

Dear Mr. Smith:

You were very kind to send me the veri-fax copy of your release. I can imagine how rushed you were in preparation for the big event.

Also I was most delighted to see the New York Times article by Stuart Preston. He really went to town and this is quite unique for the young man. This is the only clipping that I saw but on my next visit to Shelburne I hope to glance at the others.

Congratulations and best regards,

EGH:ja

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WORCESTER ART MUSEUM
55 SALISBURY STREET
WORCESTER, MASSACHUSETTS

TELEPHONE: PLessant 2-4678
CABLE ADDRESS: WORCART

August 9, 1960

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

Dear Edith:

Thank you for your letter of August 4. I am enclosing a complete list of the O'Keeffe's. As you see it will certainly be an excellent showing of her work.


I have written Mrs. Webb regarding the "Poppies" and appreciate very much your also writing her urging the loan.

E. M. H.
I note that Mr. Walter Myden is now the owner of "In the Patio, I." Can you give me his address? Also, will you be so kind as to send us in advance of shipment the list of insurance evaluations on those works at the Downtown Gallery and, as you so kindly arranged for us, from Mr. Lawrence, "Rancho Church, Front. When do you wish us to arrange with Budworth to have the pictures collected from the Downtown Gallery?

I regret that we did not have a chance to talk over these details but as you realize plans for the exhibition were somewhat delayed due to the necessity of conferring with Georgia in New Mexico before we could come to definite decisions regarding the paintings.

I appreciate all the trouble you have gone to and hope you are feeling much better. With best regards.

Sincerely yours,


Daniel Catton Rich
Director

DCR:jdt
Enclosure

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NORFOLK MUSEUM

& THE 1792 TOWN HOUSE OF MOSES MYERS

NORFOLK 10, VIRGINIA

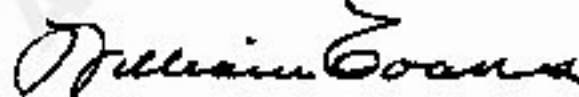
August 23, 1960

Gentlemen:

Your bulletins and notices of events in the past has been appreciated and we would be grateful if you would continue our name on your current mailing list.

Should you desire to continue receiving our Bulletins and monthly Calendars we will be glad to see that these are sent as they are released.

Very truly yours,



William Evans
Librarian

Downtown Gallery
32 E. 51st St.
New York 22, N. Y.

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August 2, 1960

Mr. Mike Bell
655 Bittersweet Place
Chicago 13, Illinois

Dear Mr. Bell:

I was very pleased indeed that you and your wife are planning to come to New York late Friday and have accepted my invitation for the weekend.

Below you will find the (rather inadequate) train schedule. As a matter of fact the only decent train Saturday is one that leaves Grand Central at 8:10 AM (DST) and arrives in Bethel, Connecticut at 9:54. I shall meet you at the station. If you find that this is too early after your late arrival in New York, the next best thing would be to take the New York, New Haven and Hartford train at Grand Central Station to Bridgeport, Connecticut leaving at 10 AM and arriving at 11:09. If the latter I shall have a taxi meet you, hoping that my description of two Chicagoans will make it possible for him to recognize you. Bridgeport is considerably further than Bethel and the latter would be much simpler. Unless I hear to the contrary I shall be at the Bethel Station at 9:54.

I look forward to your visit.

Sincerely yours,

P. S. I shall be in Newtown as of Friday AM - my phone number there is Garden 6-4508.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 23, 1960

Antovel Painting Co.
1831 Second Ave.
New York, N. Y.

Att: Mr. Louis Antovel

Re: 32 East 51 St.

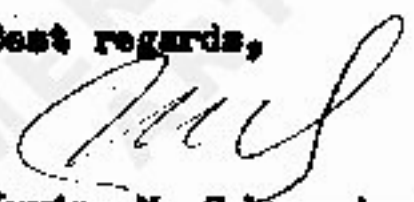
Dear Louis:

I spoke to Mrs. Halpert, the owner of the above premises, last night and she authorized me to accept your bid of \$520.00 for the exterior painting work at the above premises in accordance with your estimate of August 15, 1960. She did not want me to close the interior work at this time as there may be some further alterations or changes and she has not quite made up her mind just what to do. As soon as she has come to a decision she will arrange an appointment with you to discuss this interior work.

Please, however, start the exterior work as soon as possible so it is complete before there is greater activity at the building.

I will be away until September 19 and rely on you to see that everything is taken care of in your usual very satisfactory manner.

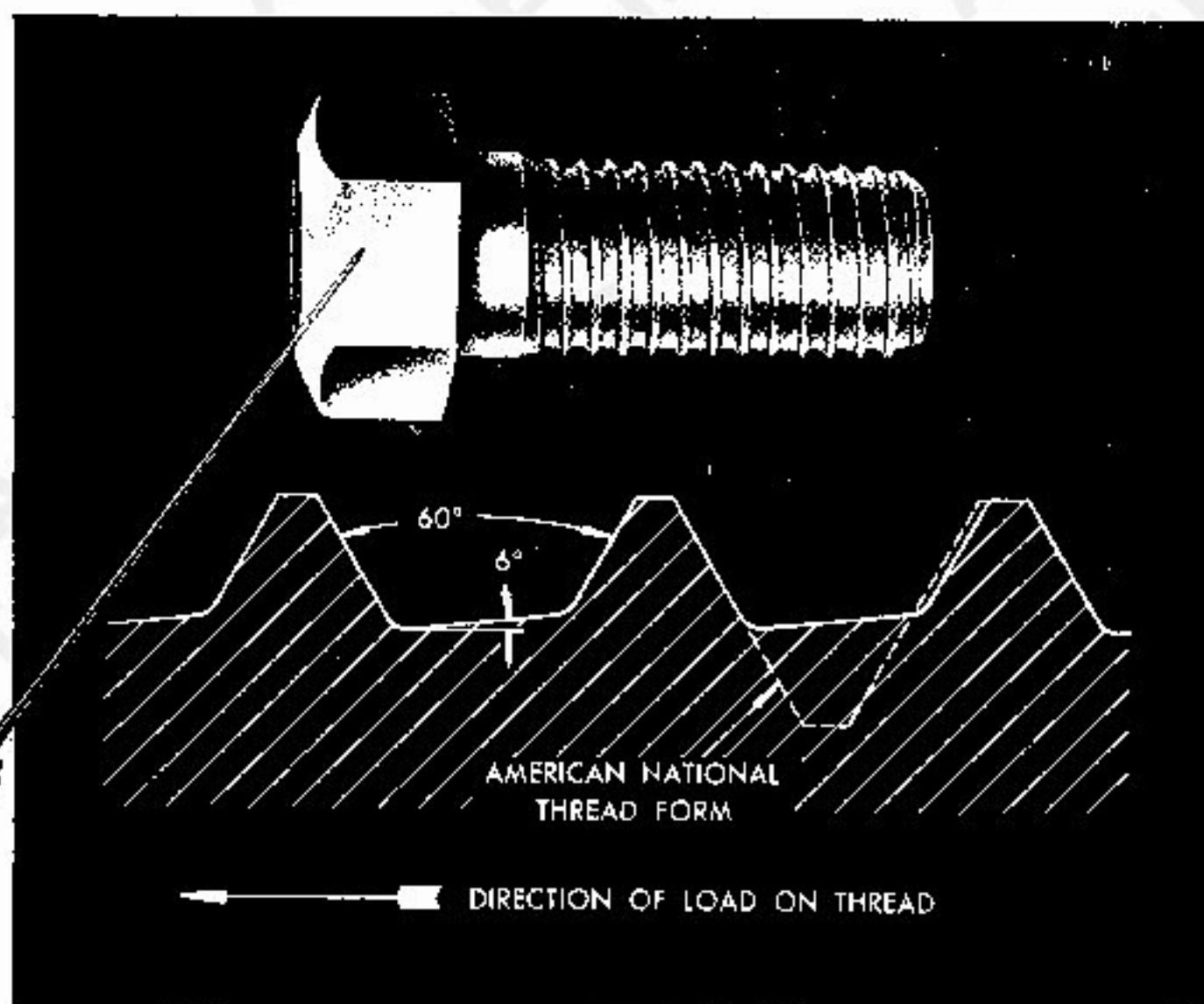
Best regards,


Irving M. Schwarzkopf

IMS:sbs

cc: Mrs. E. Halpert

NAT'S
quick facts
about
Fasteners...



Can **any** fastener
actually **become tighter** in service?

WELL, HARDLY. NOT JUST ANY FASTENER...

But self-locking, extra-strength LOK-THRED® bolts, studs and screws *do*, and even after long service you can expect their breakaway removal torque to average about 70% higher than at installation.

Here's the reason. Just take a look at the LOK-THRED profile. Notice the extra-wide root? And its converging angle? It's held *stirple* by design to

That's why LOK-THRED fasteners actually *do* become tighter in service. They're self-sealing, too... fluids can't leak past them. And yet they're fully reusable... require no selective fits... can be used with ordinary tools.

Take our word for it, there are plenty of reasons* why LOK-THRED is superior for many applications.

Mrs. Edith Halpert
August 9, 1960
page 2

We also don't have departmental budgets. All staff positions are lumped together in a budget for salaries in general. The departments also do not have individual acquisition funds but compete against each other for the something less than \$10,000 which we have in income from the Acquisition Fund.

At the moment our budget, not counting acquisitions or special projects which are foundation-financed, amounts to around \$210,000. This year we will end up with a \$50,000 deficit unless I can raise the money from outside. I am fairly hopeful to be able to do this, and have about half of it already. However, this deficit is in the face of not being able to afford an Assistant Director whom we need terribly, an extra secretary ditto, assistance in the Library, an additional instructor in the Educational Department, and someone in the general field of either Western art or Japanese art. In other words, we are working on a level of complete bone-paring where the Staff is concerned and still have a fantastic time meeting our salary, wage and activity bills. Our total budget for exhibitions in any given year, for example, is only \$2,400 at the most, and frequently we try not to spend all that.

I realize this isn't very optimistic on my part, but I can't pretend. I have reason to believe that the museum will be quite well off one day, but the question for me is whether or not I can live that long. Every once in a while, the whole situation presses on me so acutely that I am ready to quit. I realize too that this is symptomatic in this profession, but it is quite literally true that I have no time whatever for art any more. Every minute is taken up in plans for raising funds to meet obligations.

I spoke about your interest to the Trustees, and they all know enough about you to hope that you will continue your interest in wanting to come and that somehow we will be able to swing it financially. We need what you have to offer in the worst kind of way. Our collections in the European and American field are slim enough, and they need pepping up in the worst way. I know that a word from you in many a direction would be enough to do a great deal to remedy that situation. We need exhibitions in the modern field very badly too, but with the exception of a few offered by the circulating agencies, we can't pay for them.

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Mrs. Harry M. Douty

4612 Butterworth Place N. W., Washington 16, D. C.

August 12, 1960

Dear Mrs. Halpert:

I must apologize for not answering your nice letter of May 18 concerning the two paintings on glass by W.M. Prior, which I own. So many urgent family matters seemed to come up all at once that I did not get around to having the paintings photographed until last week.

As you will observe, George has been photographed both on the front and on the reverse side of the glass. Martha looks the same as George on the reverse but I didn't have her photographed, chiefly to save the expense. As I wrote earlier, George is signed, but Martha is not. Both are in identical, original wood frames - gilt, I believe.

One more thing. After quite a bit of experimenting (with some other old paintings on glass) I succeeded in finding a way to stop the flaking. The two Priors haven't lost a flake since June 1 - and don't give any indication of doing so. A friend who is a Corcoran and Italian-trained portrait painter says that she can paint right over the missing parts as though nothing had been done. In any case, except for a slight gloss on the rear, the paintings look as before. (Alas, if only I had experimented before - when I first got them, the paintings would have remained almost perfect.)

Mrs. Halpert, I hope Mr. Garbisch or some other of your clients will be interested in these Priors, but if not, would you please return the photographs to me. Perhaps some other dealer will be interested.

Thank you, and sincerely,

Esther M. Douty

Mrs. Edith G. Halpert
The Downtown Gallery
New York, N.Y.

The portraits, including narrow frames,
measure 19" by 25".

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August 4, 1960

Mr. Richard McLanathan, Director
Munsen-Williams-Proctor Institute
310 Genesee Street
Utica 4, New York

Dear Dick:

Yes, I am among the living although frayed at the edges.
I will not sing my lament to you at this time but will describe
in great detail my operation which I am sure will fascinate
you and a very dramatic experience I have been living through
subsequently.

The latter will explain the fact that a previous letter
written to you may or may not have reached you. This is the one
referring to the Saturday Review article. The letter was so
jumbled that I brought it to New York to have it re-written in
fairly understandable English. I cannot locate it and wish you
would let me know whether it reached you, won't you? If not,
I shall dictate a nice fresh letter.

Also, I cannot locate yours which included an inquiry about
pictures I could suggest for your forthcoming exhibition. I
cannot recall the date nor the details. Could you send me a copy
like a good guy. Address it to my summer home--Eden Hill Road,
Newtown, Connecticut.

Meanwhile, affectionate regards to Jane and you,

EGH:jo

August tenth,
1 9 6 0

Mr. Alain G. Boissonnas,
Fine Arts Conservation Laboratories, Inc.,
305 East 47th Street,
New York 17, N. Y.

Dear Mr. Boissonnas:

Your statement of July 29th has just reached
me at my country home.

All of the help is on vacation and, if it is
not imperative, can this be held over until
we reopen on September seventh?

Sincerely yours,

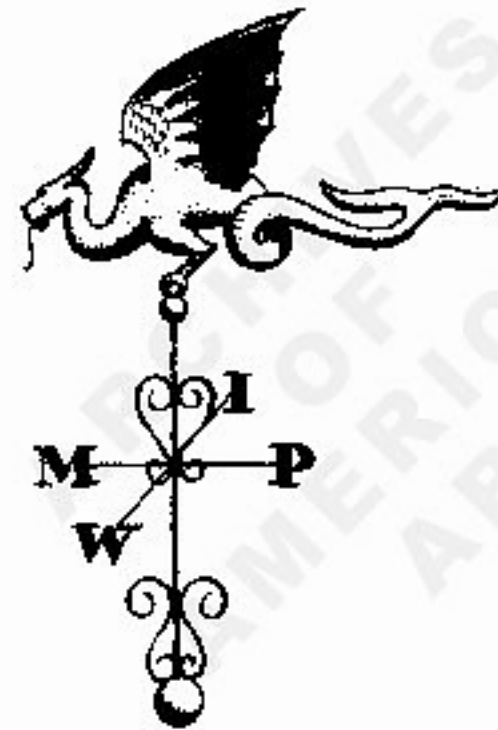
agh-k.

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COMMUNITY ARTS PROGRAM
RICHARD B. K. McLANATHAN
DIRECTOR

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 CENESEE STREET • UTICA 4, NEW YORK • TELEPHONE [REDACTED]
SWIT 7-0000



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August 17, 1960

Mrs. Edith Greer Halpert
Eden Hill Road
Newtown, Connecticut

Dear Mrs. Halpert:

Thank you so much for your letter of August 12 regarding the Root Art Center exhibition from your collection to be shown from November 12 to December 17.

If it is at all possible, we should very much appreciate your sending us at least 3 or 4 photographs by the end of this month for use in our October - November bulletin. Also, I would like very much to have the list of pictures.

We are having a good summer here and hope you are too. However, as you can imagine, we are swamped with work in preparation for the opening of the new building on October 15.

Best wishes.

Sincerely yours,

Joseph S. Trovato
Joseph S. Trovato
Assistant to the Director

JST:awh

August 16, 1960

Whale Oil Co.
Whale Square
Brooklyn 32, N. Y.

Att: Mr. Bocca

Re: 32 East 51 St.

Dear Mr. Bocca:

Confirming telephone conversation, please proceed in accordance with your estimate of \$250.00, submitted to us several months ago, to replace the present Chrono-therm ~~stat~~ with a heat-finer electronic weather control. The above price to include necessary equipment, wiring and complete installation ready for use. Please make sure that in installing this work the present Aquestat used in connection with the heating of the domestic hot water is left operating.

Please have the present Chrono-therm turned over to our superintendent at the building.

Installation to be guaranteed for a period of one year.

Very truly yours,

I. M. SCHWARTZKOPF, INC., Agent


Irving N. Schwarzkopf

IMS:bsz

cc: E. Halpert

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Saks Fifth Avenue

EXECUTIVE OFFICES
611 FIFTH AVENUE
NEW YORK 22, N.Y.

August 17, 1960

Mrs. Edith G. Halpert
Eden Hill Road
Newton, Connecticut

Dear Mrs. Halpert:

At the suggestion of Mr. Charles Zadok of our company, I telephoned you about selling a painting that I possessed, by Ralph Albert Blakelock. You asked that I have the painting photographed and send copies to you at your summer home.

I have enclosed two copies of the photograph of the oil painting by this American artist. The canvas is approximately 8 by 11 inches enclosed in a heavy gilt frame.

I hope that you can find a market for this painting and that I will have the pleasure of hearing from you soon.

Yours very truly,


Joseph P. Feldman

Enclosure

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August tenth,
1 9 6 0

Mrs. Robert B. Nelson,
Junior Art Museum,
Greenwood Park,
Des Moines 12, Iowa.

Dear Mrs. Nelson:

Your letter was forwarded to me at my summer home, where I am remaining until after Labor Day - when the gallery reopens after the two months vacation.

Meanwhile, I can assure you that you will have available for your show one or two paintings by Tseng Yu-Ho. In addition, we have examples by three other artists from Hawaii - Isami Doi, Edward Stasack and Ben Norris. The two last mentioned names are mainlanders, both instructors at the University of Honolulu and closely identified with Hawaii. As a matter of fact, Norris has been there many, many years and is married to an oriental.

In writing, please use the following address and let me know whether you wish to make your own selections or whether I should choose the specific paintings for your exhibition, and whether you will want one or two by each.

Sincerely yours,

aghek.

JACOB SCHULMAN
29 EAST BOULEVARD
GLOVERSVILLE, NEW YORK

August 1, 1960

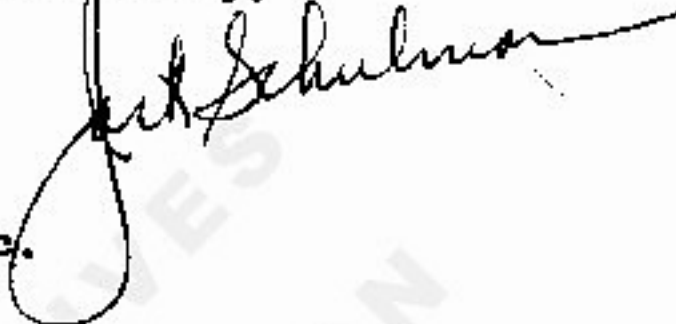
Dear Lawrence:

I have been attempting to organize my inventory list for insurance and other purposes. In this connection, it would be very helpful to me if I had photographs of the paintings that I own. I was wondering whether you would have any extra copies of such photographs of the various items I have purchased in recent years. If you have, I would appreciate them. If not, I can arrange to have some made here, but I believe it wouldn't be necessary to duplicate those you already have.

Please advise me of any charges in this connection.

I trust you are having a pleasant summer and with kindest regards, I am

Sincerely,



The Downtown Gallery, Inc.
32 East 51 Street
New York 22, New York

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SKIDMORE, OWINGS & MERRILL

Architects / Engineers

425 Park Avenue, New York 22, New York

August 1, 1960

Gordon Bunshaft, F.A.I.A.
Partner

Miss Edith G. Halpert, Director
The Downtown Gallery
#32 East 51st Street
New York 22, New York.

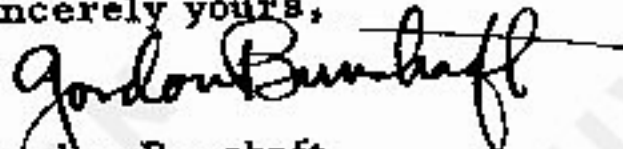
Dear Miss Halpert:

Sorry we have been so long in deciding about the Stuart Davis mural for the Manufacturers Trust Branch at 3rd Avenue.

We had a meeting with the Chairman of the Board of the Bank and it was decided that this was not the place for such an important mural. I am sorry that it did not go ahead.

Thanks very much for your help. I am sure some day we will find an important place to use the Stuart Davis mural.

Sincerely yours,


Gordon Bunshaft

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ART IN AMERICA

635 MADISON AVENUE

NEW YORK 22, N.Y.

MURRAY HILL 6-7500

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Gallery Editor
DOROTHY GEES SECKLER

Children's Page
IRMA SIMONTON BLACK

August 15, 1960

Miss Edith Gregor Halpert
Director, Downtown Gallery
New York, N. Y.

Dear Miss Halpert:

For our Winter issue, we are planning to publish a comprehensive preview feature listing some of the most important shows of 1) painting, 2) sculpture, 3) prints and drawings, to be held between January 1st and March 1st.

Would you help us by sending a description - critical and factual - in not more than twenty-five words, of major shows that you are holding in any of the above categories (not more than one show for any one category). We would appreciate having your copy as soon as possible and not later than September 15th.

Sincerely,



Dorothy Gees Seckler
Gallery Notes Editor

BGS:js

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August 3, 1960

Mr. C. Reimer
202 East 53rd Street
New York, N. Y.

Dear Mr. Reimer:

This is to notify you that after making the single key this morning for our porter, Mr. William Heith, that no other keys are to be for anyone or any purpose. Under no circumstances is Mr. Lawrence Allen's request for keys or entry to honored.

Thank you for your cooperation.

Sincerely yours,

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Tax

August tenth,
1 9 6 0

Mr. Kenneth Donahue, Director,
The John and Mable Ringling Museum of Art,
P. O. Box 1690, Sarasota, Florida.

Dear Mr. Donahue:

I was very pleased, indeed, to receive your letter and to learn the true facts of life in relation to the carving - and will, of course, correct my records promptly. It is always a joy to have an expert examine an object and I shall be most grateful if additional information will be sent to me, as you suggest.

Do you think he could suggest a valuation on it, as I can use the tax deduction, in view of the fact that object belongs to me, personally, rather than to the Downtown Gallery.

I am sorry I didn't know about the poster exhibition, as I have several others of Americans, including Jack Levine, David Aronson and Kuniyoshi. These are all single copies in my own collection, but I am always glad to lend material for exhibitions.

When I get back to the gallery after Labor Day, I shall send (just as an interesting record) a poster advertising an exhibition of Kuniyoshi's work held in Japan in the 1950s. This, of course, was not designed by the artist, but reproduces an example of his work and is printed in color - all handsomely designed. Let me know if you would like to have it.

My best regards.

Sincerely yours,

egh-k.

x If you are interested

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The New Republic

August twelfth, 1960
1 9 6 0

The Editor,
The New Republic,
1244 19th Street N.W.,
Washington, D.C.

Sir:

In the current issue I read with great interest the excellent article by Frank Getlein entitled "Federal Aid to Art". Many of us in the art world will agree with heartily on every point Mr. Getlein mentions.

As the director of the Downtown Gallery for 34 years and generally active in the American field, I have had a great deal of experience with all the elements mentioned - most recently as curator of the art section at the American National Exhibition in Moscow last summer, involving a controversy with the President about the inclusion of a painting by Jack Levine.

The most significant point which I wish to select is in relation to the W.P.A. program of the Thirties, followed subsequently by the purchase of a collection of paintings by American artists selected and paid for by the State Department. These were for exhibitions abroad. This seems like ancient history, but I have in my possession a complete report of the purchases and the original prices. I might quote from a talk I gave on May 4, 1947 at a symposium conducted by P.C.A.: "Out of an appropriation of \$19,000,000 to the office of International Information and Cultural Affairs, about 1/4 of 1% - the paltry sum of \$49,000. was spent on 79 paintings by American contemporaries". The exhibition was recalled by the State Department from Czechoslovakia after a very enthusiastic reception elsewhere because Mr. Hearst and several Congressmen attacked the collection as Communist art. These were sold by the State Department subsequently at auction to tax supported institutions at 10¢ on the dollar - based on the bids.

I have before me the original purchase of some items. For instance, paintings by Stuart Davis, Dove, Hartley, Yasuo Kuniyoshi, Jack Levine, Georgia O'Keeffe, Ben Shahn and



R. A. LIQUETT
CHAIRMAN OF THE BOARD

The First National Bank of Tampa

ESTABLISHED 1863

Tampa, Florida

August 11, 1960

Downtown Galleries
32 East 51st
New York, N.Y.

Dear Madam:

Upon my return from an extended trip I found your letter concerning the Japanese painting. Unfortunately, I seem to have misplaced the letter.

Before asking you to ship it down with the understanding that I will bear the cost of insurance and shipment, I would like to know the price which has been placed on the painting which I saw at the Yale Art School.

Very truly yours,

RAL:jg


R. A. Liquett

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**SKOWHEGAN SCHOOL
OF PAINTING & SCULPTURE**

July - August - Skowhegan, Maine

36 East 23rd Street, New York 10, N.Y. GR 7-8239

August 5, 1960

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dearest Edith:

I'm so dreadful about getting letters on paper. I've written you at least a hundred times during the last month but -- all in the mind. First - the very upsetting news from Jack and Ruthie that you'd had an operation. I'm so sorry to hear that it was necessary but glad that it all turned out well. I hope Ruthie who was operated on Wednesday at N. Y. Hospital has no difficulties either. Jack said on the phone that it had all gone well.

Life here has been good for painting and the School has run smoothly (artistically) with excellent and serious, hard-working students. Ruth and Jack were quite impressed with their determined seriousness and willingness to learn. Ruth gave a really excellent thorough talk which caused a great deal of serious and lengthy discussion among the students (3:30 a.m.)

We'll play you the tape. It covered immediate history that all of us have had a finger in but which none of the students of today know much about--it was a shock and an eye opener to many of them. They began to see the roots and sources of things and the struggle that made them possible.

Millie has been under the weather with a bad back for almost three months but is better now--she's in Camden with Daphne, and Will and I are holding the fort here.

I've had a couple of good portraits to do and have also gotten one of two miserable (posthumous portraits I took on two years ago) jobs done.

A good letter from Nat this a.m. He's coming up on the 20th--wish you'd get up this summer, too--why don't you? Uh!

Hope that you will come up, Edith -- we'd love to see you, you know. Hope you're feeling better now. Please send us a card.

Love to you always.

As ever,

X X X O O O

BUP

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desk to the right of the
entrance to your gallery.

I hope this clarifies
your record.

Please let hear from
you and/or your accountant
re the correction of this
in your records.

Sincerely yours,

Jeff LaJarry, MD

Please direct reply to -

723 W. Mt. Airy Ave.

Phila, 19, Pa


Mrs. Edith Halpert - 2

August 3, 1960

I would like to remind you that gifts to the Ringling Museum are income tax deductible according to letter AUD:OAB:OW:MHBS of the District Director of the Internal Revenue Service of the U. S. Treasury Department in Jacksonville, dated April 13, 1956, addressed to Ralph E. Odum, Assistant Attorney General of the State of Florida.

We are most grateful to you for your donations and for your interest in our Museum and its sometimes peculiar needs.

Yours most sincerely,


Kenneth Donahue
Director

KD:CR

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August fifth,
1 9 6 0

Mr. Henry Strater,
Museum of Art of Ogunquit,
Ogunquit, Maine.

Dear Mike:

In the quiet of the Connecticut woods I have been going through some of my follow-up folders and found, among letters of interest, yours dated May 24, 1958. In the event that you don't remember - and how could you - you wrote as follows:

"For your future reference, artists that I hope to add to our collection include Georgia O'Keeffe, Charles Sheeler and Stella."

Your idea was an excellent one then and is more so at this moment because the work of these artists will be unavailable very shortly with the current and to be continued interest among the older museums and the new ones that are pepping up - to say nothing of private collectors.

The reason I am writing you at this moment is that the run on O'Keeffe is becoming quite hectic. She will be featured as one of the leading precisionists in ART IN AMERICA, referring to an important exhibition to be held at the Walker Art Center in the fall. There will be a one man show of her work at the Worcester Museum, opening in October, and a number of examples in a Stieglitz group exhibition at the Delaware Art Center - also next fall. Thus, if you are considering the inclusion of one of her pictures, you had better hot foot it to New York after September sixth like a smart cookie.

How is the museum faring this summer? Although I had planned to get up your way, this year I am vacationing in this country for the first time since 1956, but several disagreeable circumstances have made it impossible to plan any trips whatsoever. I hope you and your growing family are well and happy.

My best,

Sincerely,

agh-k.

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ACADEMY BUILDING CLEANING COMPANY INC.

130 WEST 42ND STREET
NEW YORK 36, N. Y.

STEAM CLEANING
HAND WASHING
WATERPROOFING
GUARANTEED 5-10 YRS.
UNION LABOR

EXTERIOR PAINTING
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MARBLE CLEANING

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August 2, 1960

3Y

I. M. Schwarzkoff, Inc.
110 E. 42nd Street
New York 17, N. Y.

Re: 32 E. 51st St.

Attention: Mr. I. M. Schwarzkoff

Dear Sir:-

As per your request we have examined the above mentioned building, and herewith wish to submit our estimate to furnish all labor, material, necessary equipment, workmen's compensation, public liability and property damage insurance insurance, to do the following work:

We propose to clean the entire front of the building from under side of cornice, down to sidewalk level. All brick to be cleaned with a non-injurious cleaning detergent, and wash down with saturated steam under high pressure. All limestone to be washed down with saturated steam, but due to the stains which have penetrated into the stone, it will be necessary to apply one coat of exterior luminal in a limestone color, in order to make a uniform job.

The granite base to be cleaned with a non-injurious cleaning detergent and washed down with saturated steam under high pressure. This includes the steps. No chalking to be applied on the granite.

This work to be done in a thorough workman-like manner, for the sum of: FOUR HUNDRED AND SEVENTY-FIVE DOLLARS: \$475.00

We are sorry you were incorrectly informed that we do painting. We have recently discontinued this operation due to Union demands.

Very truly yours,

ACADEMY BUILDING CLEANING COMPANY INC.

BY:

Benito G. Ben
BENITO G. BEN

BGB/hf

August 4, 1960

Mr. Daniel Catton Rich
Director
Worcester Art Museum
55 Salisbury Street
Worcester, Massachusetts

Dear Dan:

I was at the gallery for several days and succeeded in locating three of the photographs you requested (only one copy each). The others as I mentioned in my previous correspondence will not be available until Bakers returns from his vacation.

Also, for you information, POPPIES is now owned by the Webb Gallery of American Art in Shelburne, Vermont. This is confidential as the contemporary art will not be put on exhibition until next year, and I would suggest that you write ~~directly~~ to Mrs. Jean Watson Webb at that address extending the invitation and inquiring as to the credit line. I shall write her also to urge that she lend it, particularly in view of the fact that she will not need the picture until late in the year or early in 1961.

The list that O'Keeffe sent me includes a number of pictures that I have not had an opportunity to check in relation to ~~ownership~~, but I do know that IN THE PATIO, I, is now owned by Dr. Walter Myden who together with Mr. Lawrence is now abroad. He acquired it fairly recently, and I retained the picture in the gallery and also have the Lawrence picture, which I had called for in order to expedite shipment. Dr. Myden agreed to lend IN THE PATIO.

I advised Doris that she may remove no more pictures from the gallery. Lawrence is no longer with the gallery and ~~there will be~~

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not to publishing information regarding sales transactions, dealers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Truman & Dewey, 1948	24 $\frac{1}{2}$ w.x37 $\frac{1}{2}$ h.	watercolor	Cell.	Mr. Larry Richmond Music Dealers Service, Inc. 426 W. 56th Street New York, N. Y.
Hot Plane, 1948	15w.x24 $\frac{1}{2}$ h.	"	"	Gov. Nelson Rockefeller Governor's Mansion Albany, N. Y.
The Handshake, 1939	25 $\frac{1}{2}$ w.x18 $\frac{1}{2}$ h.	"	"	Mr. William Poplack 511 Lake Park Avenue Birmingham, Mich.
The Politicians, 1935	15 $\frac{1}{2}$ w.x12h.	"	"	Mrs. C. Rothenberg (since this was purchased so long ago, we do not have a current address)

August 4, 1960

Mr. Pinkney Near, Curator
Virginia Museum of Fine Arts
Boulevard & Grove Avenue
Richmond 20, Virginia

Dear Mr. Near:

I have your letter addressed to Lawrence Allen. He is no longer associated with the gallery; I am, therefore, sending you the reply.

If you would prefer your original choice of Zorach, I can make the substitution. The mix-up is difficult to understand and so is the price. All the Zorach watercolors of that size have always been listed at \$500.00, and I would therefore suggest that you substitute the correct price for \$300.00. As you might gather, there was considerable confusion and I regret that you have been inconvenienced. When I am next at the gallery I shall actually check the inventory to make certain that the title of the painting you have is correct.

If you have further communications, would you be good enough to address them to me directly at my summer home where I will remain until the 3rd of September--Eden Hill Road, Newtown, Connecticut. I hope that I shall have the pleasure of seeing you when you are next in town.

Sincerely,

EGH:jo

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.

THE CURRIER GALLERY OF ART

192 ORANGE STREET
MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY
DIRECTOR

Printed in publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 3, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22.

Dear Edith:

Herewith another \$100.00 check toward the O'Keeffe. If I'm not mistaken this brings us up to a total of \$860.00 so that I still owe you \$100.00. The final payment will be sent off on September 1st.

Hope to see you early in the fall.

Sincerely yours,

Clark

FV

August fifth,
1 9 6 0

Rabbi Robert I Kahn, D. H. L.,
Temple Emanu El,
1500 Sunset Boulevard,
Houston 5, Texas.

Dear Rabbi Kahn:

On my arrival at my summer home, I found your correspondence. I suppose that I should explain that the gallery is closed during the months of July and August and all activity ceases during that period.

Now I can tell you that we shall be very glad to cooperate with you in connection with your "Festival of the Bible in Art". The "Last Judgment" will be available for this exhibition, if you so desire. I shall send you the exact measurements later.

You also inquire about Jack Levine's SCHELOMO. The painting belongs to me, personally, but was just shipped to Mexico City for a one man exhibition of Levine's work organized by the Mexican government. Since I have none of my files with me in Connecticut, I do not know the exact dates of the show but I am quite certain it will not be extended into 1961. Thus this picture, too, will be available.

In addition, there are suitable themes included in paintings by Shahn and Weber and sculpture by William Zorach. If it is satisfactory to you, I shall send you detailed information, including the specific titles of the works of art by these artists and, possibly, photographs, (in September when the gallery reopens). We also have some very interesting examples by Druslevitch and I am sure there are others in our collection. It also occurred to me at this moment that to make it a more inclusive representation it might be interesting to have some examples of American folk art which, in many instances, are quite extraordinary in concept and execution. In connection with this, I am enclosing a catalogue of such an exhibition - small in context - which I assembled for the Jewish Museum in New York.

In answering, would you be good enough to use the following address, where I shall remain through the third of September.

Sincerely yours,

egh:k.
enol.

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

SAMUEL K. FIELD

COUNSELLOR AT LAW

CAROL 6-5154-5

401 Broadway

New York 13 N.Y.

August 8, 1960

Mr. Larry Allan
c/o Down Town Gallery
32 East 51st Street
New York, New York

Mr. Larry Allan
79 Beaufort Street
New Rochelle, New York

Re: Hadyn H. Craigwell

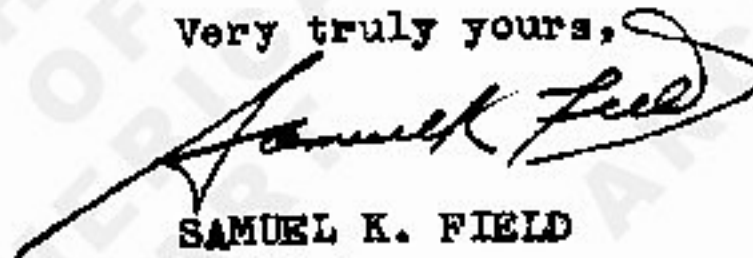
Dear Mr. Allan:

We are writing to you regarding this claim of \$225.00 due to my client above. Don't you think it would be to your advantage to contact us so you could possibly save yourself a lot of unnecessary legal expense and charges.

If we fail to hear from you, we will have no alternative but to proceed with a summons either at the address at your home or your address in New York City.

I trust this will not be necessary and will therefore anticipate an immediate response.

Very truly yours,



SAMUEL K. FIELD

SKF/dw

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August 5, 1960

Mrs. Jean Lipman
Camondale
Connecticut

Dear Jean:

I seem to be fated during the vacation period. The last three years it was Europe with my harrowing experience in Russia last summer. This year it was an operation with bad after effects, and a serious crisis at the gallery.

I just received a letter from Martin which gives no indication that he had received the copy of my criticism of his foreward. I hope this will not mess up the situation and as soon as I can I shall write him in connection with the letter referred to, indicating that a copy had been sent as far as I knew.

Now I want to mention another matter, and to simplify the situation I am enclosing a copy of a letter which is self-explanatory. Incidentally, a reproduction of this painting appears on Page 74 of the Sherman book on Jennys and I have a long quote credited to you, dated 1941, but I cannot find the source at the moment. As I advised Electra Webb, I am becoming quite bored with the re-identification and couldn't care less who the painter was if the painting is high quality, but it might be something you would like to discuss with your friend Nina Little.

I wish you and Howard would come up to lunch, dinner or whatever, at your convenience. Let me know, won't you? Best regards.

Sincerely,

EGH:jo
Enclosure

for to publishing information regarding sales transactions, as such are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Newtown, Connecticut.
August 10, 1960.

Dear John:

It was nice to hear from you.

Much has happened since you left. First, I had an operation - although slight all the tensions caused a relapse and I am still pretty groggy.

Lawrence is not at the gallery and I doubt whether he will return before the gallery reopens. Thus, I wonder whether you can arrange to get back a week earlier. I wrote to Mrs. Babcock today likewise, giving the date of August 29th for her. Please let me know at once so that I can make arrangements accordingly.

You might be interested in the fact that the men are about to start work for rebuilding the Folk Art gallery completely to make room for younger artists and that I am building two large fireproof vaults, revamping the basement entirely into fireproof, dust proof storage space. I am also adding an office for the bookkeeper so that I don't have to be nervous about open books being read by visitors. The whole place will take on a much more professional look and, thank heavens, we can now plaster and paint the whole works so that we don't look as seedy as we did while the building program in our neighborhood was on. I understand the exteriors of the buildings will be completed by September.

As I am not sure that I can make the trip to New York next week, I am writing to Helen Kramer to send you her check for \$2,000. on account re: the two Marin paintings. You will be pleased to know, I am sure, that Marin will be represented in the Shelburne Museum. Nathalie came in to take care of me when I returned from the hospital and attended to some of the chores during that time.

Your vacation sounds both active and gay and I hope that all of you will continue having fun.

In writing about your return, please use the above address.

Sincerely yours,

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POL

August twelfth,
1 9 6 0

Mr. Raymond Taylor Entenmann,
Fort Worth Art Center,
1309 Montgomery,
Fort Worth, Texas.

Dear Mr. Entenmann:

I noted, with interest, in the latest CALENDAR OF
EVENTS that you have been appointed Director of
the Fort Worth Art Center.

As a veteran of thirty-four years in the art gallery
field, I welcome you and hope to have occasion to
be of service in the future.

Although the gallery will be closed during the months
of July and August (an old custom of ours), all mail
addressed here will reach me. Please do not hesitate
to write if there is anything we can do to be of help.
In any event, we shall be glad to cooperate with you.

Sincerely yours,

egh:k.

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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Hilton Kramer
EDITOR

Jack Fader
GENERAL MANAGER

ARTS

Published by The Art Digest, Inc.
established in 1926

116 EAST 59TH STREET, NEW YORK 22, N. Y. PLAZA 9-7621

August 22, 1960

Gentlemen:

We are revising the Directory of New York Galleries for our forthcoming ARTS Yearbook 4, and would appreciate your having corrections or new information in the following categories sent to us at your earliest convenience:

name of gallery

address, giving zone number

telephone number

year of founding

principal artists or art periods represented

No corrections on last year's directory can be made for information received after September 9.

Sincerely

Esta Leslie

Esta Leslie
Assistant Editor

*sent
9/3*

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August twelfth,
1960

Dr. Ira Leo Schamberg,
646 Washington Lane,
Jenkintown, Pennsylvania.

Dear Dr. Schamberg:

Just recently I was given your address, which both Charles Sheeler and I have attempted to obtain for some time.

Sheeler has often spoken of his close friendship with Morton Schamberg and I have been eager to include the latter's work in occasional exhibitions relating to the period. I know that you have made such loans to Texas and are about to do so for the precisionist exhibition organized by the Walker Art Center.

If you have a considerable group of Schamberg, would you be interested in consigning or selling some to the gallery, where the work would be shown and possibly placed in museum collections.

The gallery is closed during the summer months and will not reopen until after September seventh. However, all mail addressed there will reach me or, if you prefer, you may write me directly to Connecticut.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Edith Gregor Halpert

Eden Hill Road, Newtown, Conn.

August 11, 1960

Mr. Henri Dorra
Corcoran Gallery of Art
Washington, D.C.

Dear Henri:

To spare you the heartrending details of my biographical notes circa August 1960, I shall merely send you a photo (1959) which I hope you can use. The introduction you used in the catalogue of the EGH collection will do, unless you want to add the following facts:

- 1936 Organized the Exhibition and Allocation Programs for the WPA Project, including the 1st major exhibition held at The Museum of Modern Art, directly after she had arranged it at the Phillips Gallery in Washington.
- 1955 (June) Selected as the Art representative in group of 6 women by CHARM Magazine for feature "She Works in New York" and honored by Mayor in "Salute to New York's Business Women"
- 1960 Received "Award for Distinguished Service" from The U.S.I.A. for "advancing understanding and goodwill" - etc.. in connection with the installation of the American Art exhibition in Moscow, and serving as curator, lecturing, etc.....



CHRIST - THE KING - THE CHURCH

A NATIONAL INVITATIONAL ECCLESIASTICAL AND RELIGIOUS ART SHOW, OCTOBER 18 THROUGH OCTOBER 28. COMMITTEE: IRVING A. DUFFY, CHAIRMAN—RIGHT REVEREND EUGENE PADDOCK—MRS. HENRY FORD II—WILLIAM WOOLFENDEN—CHARLES ADAMS—DON E. AHRENS—WILLIAM BOGAN—FREDERICK COLOMBO—JOHN R. DAVIS—ROCCO DIMARCO—SAMUEL FATZICK—EMMET JUDGE—EDWARD KORAN—RICHARD MORRIS—FRANK PERRON—WILLIAM ROBINSON—JAMES ROCHE—ZOLTAN SEPESHY

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August 8, 1960

Mrs. Edith Halpert
Eden Hill Road
Newtown, Conn.

Dear Mrs. Halpert:

In reply to your letter of August 5,
we would like to tell you that we will be happy to take
care of the costs involved for packing, shipping and
insurance. Thank you for your interest in our exhibit.

Sincerely,

Mrs. L K Cower.
Secretary.

Samuel I. Hershman, President
Paul R. Press, 1st Vice-President

Dr. Harvey W. Kaetz, 2nd Vice-President
Mrs. Herman Roseman, 3rd Vice-President

Charles Henchel, Secretary
J. Yale Rubin, Treasurer

Prof. Rollin G. Osterweis
Historian of the Congregation

THE CONGREGATION MISHKAN ISRAEL

FOUNDED 1840



P. O. BOX 1672

STATE 7-0153

NEW HAVEN 11, CONNECTICUT

ROBERT E. GOLDBURG, Rabbi

HARRY SERRAN, Cantor

August 15, 1960

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York, New York

Dear Mrs. Halpert:

I hope this letter finds you well and enjoying a pleasant summer.

We are dedicating our new Temple on September 16th and would appreciate receiving the Zorach Moses ahead of time, so that a stand might be built for it. Would you advise us as to the proper height for a pedestal?

Please also send me the balance due on the Shahn "Mamonides". My finances, for the moment, are in good shape and I think I can now pay the balance.

Many thanks and all good wishes.

Sincerely,

Robert E. Goldberg
Rabbi Robert E. Goldberg

*Dr. Kaetz
of Jewish Museum
delivered per EBH 9/30/60*

vt

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August tenth,
1 9 6 0

Mrs. Margaret Babcock,
Maine Art Gallery,
Wiscasset, Maine.

Dear Mrs. Babcock:

I hope you are enjoying your stay in Wiscasset and I also hope that you can arrange to leave earlier than you had planned, since it is imperative that statements be sent to the accounts payable before the first of September.

Lawrence is not in the gallery and there is no one else to attend to this matter. I am having a very slow and unsatisfactory recuperation after an operation on the fifteenth of July. I will have to depend upon everybody to come through and assume individual responsibility. For your information, I have just engaged an associate director who will manage the gallery for me and will run it on a much more businesslike basis hereafter. I thought you should know this.

Won't you please let me know whether you can make the arrangement I suggested - that is, to return to the gallery the 29th - not later. I look forward to hearing from you. Please address your reply to Connecticut.

My best regards.

Sincerely yours,

egh-k.

FRANK GETLEIN
713 SPRUCE BROOK ROAD
BERLIN, CONNECTICUT

Aug ?
The next morning
--Thursday

Dear Edith,

Yesterday was pure delight for both of us, for which much thanks. The nice thing about lunch at the dacha is not only that lunch lasts twelve hours but that the dachess makes it seem like--to be accurate--about an hour and forty-five minutes. It was a great pleasure to meet Mel and Helen, who did much to soften my prejudice against their profession, a prejudice which arises not from the practitioners, but from the wholesale way in which the profession is practiced in other fields, such as advertising, art, literature, education, religion, journalism and corporate management, all of which I think would be better off if they'd never heard of Freud. It was a pleasure and a privilege to meet Boris, whose quality comes through in the slightest gesture or in simply saying, "Nu?" Also, ham that I am, I did appreciate the chance to read aloud, with feeling, to such an audience. You must hear my "Wreck of the Schooner Hesperus."

I am overjoyed and eager at the prospect of our collaboration. So eager that I'd like to begin as soon as possible. If agreeable to you I'd like to come over some day next week when we could spend a couple of hours blocking out the main lines of the book. If Max Schuster could come the same day, either before or after our session, that would be all to the good. One reason I'd like to start at once is that I'm driving my father back to Florida shortly after Labor Day. If I can arrange it, I'll return on a coastal ship. Both Florida and that kind of shipboard life are ideal for reading, digesting and organizing material. I'd like to leave for the south with a good supply of documents, including some of the material on Williamsburg, which I will visit on the way down.

To deal with the Buchwaldian aspect of things: assuming that you don't need the dough and I do, I'd like to get the whole of that substantial advance figure you mentioned on parting last night. This to be advanced against only my share of royalties, of course, not against yours. Such an advance would enable me to live for a year, which I estimate to be the working time the book requires. Needless to say, this is a proposal subject to discussion. It

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August fifth,
1 9 6 8

Mr. Jacob Schulman,
29 East Boulevard,
Gloversville, N. Y.

Dear Mr. Schulman:

I have before me two letters written by you, one addressed to Lawrence and one to me. Before I go any further, I want to advise you that Lawrence is no longer with the organization. He has absconded and we are now in the process of ascertaining how much in the way of funds and, after two weeks or more from here on, expect to find what in the way of paintings and prints, etc., may be among the missing items. This incident, by the way, has really knocked me for a loop. After thirty years, it is rather a hard blow and, what is more, I blame myself for it entirely as I have been suspicious for a long time and preferred not to know. He picked a very mean time to put the finishing touches - while I was in the hospital - so please don't send any more mail addressed to him.

There is no hurry about the Kuniyoshi, but at this time I am checking everything and everybody. As a matter of fact, if Mr. Evans doesn't want to retain the picture, would you please ask him to hold it until September first as the gallery will not reopen until the sixth of the month and now I will have no one there to accept deliveries.

Naturally, I am delighted that you like the Rattner. When I get back I shall dig up the letter from Rattner to send to you.

And do let me know when you can come. I promise not to burden you with my theories.

My best regards.

Sincerely,

egh:k.

P.S. When I get back to the gallery I shall take care of the photograph you requested in your letter addressed to Lawrence.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.